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HOT AND SHORT • BY WENDY GOODMAN

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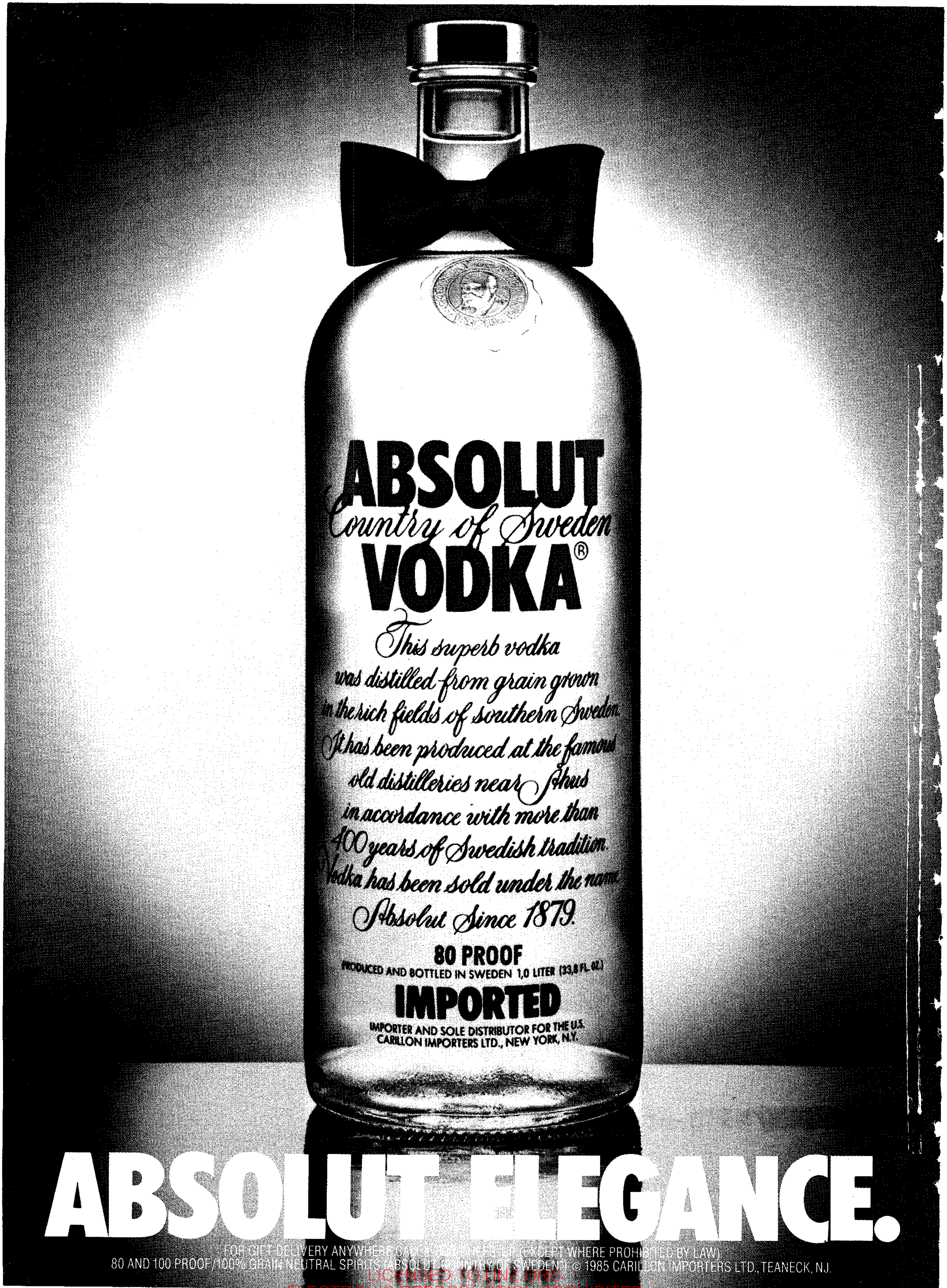
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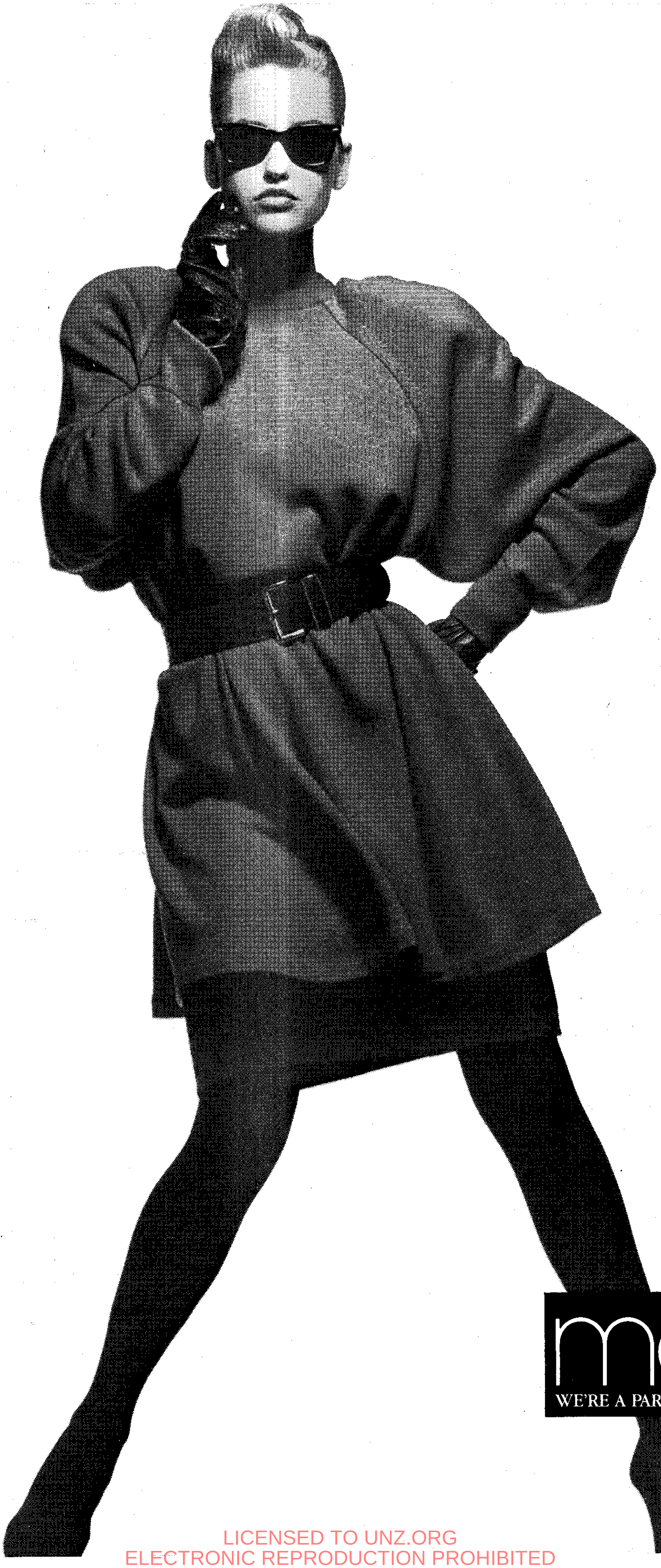

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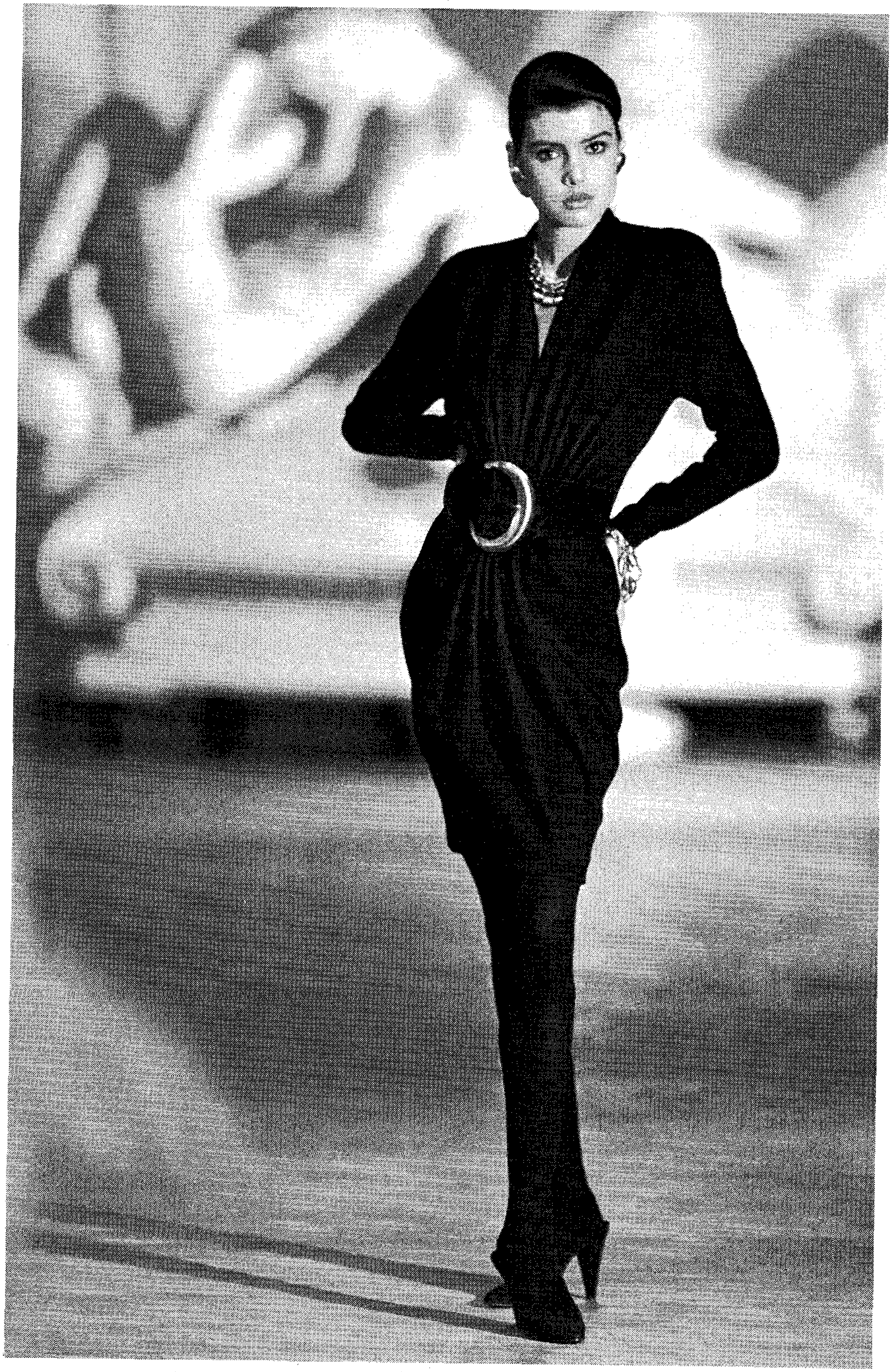

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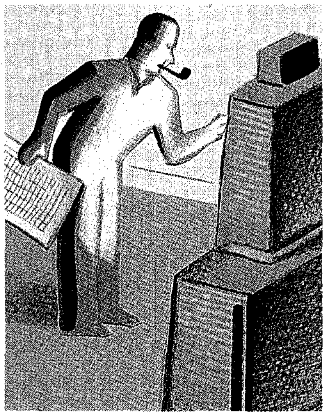

Come September, there'll really be something new in television, but it won't be on the screen: A. C. Nielsen, which charts TV ratings, will start using push-button devices called people meters to measure audiences, abandoning the diaries it has used since the 1950s. Those who favor the meters claim they'll give a clearer picture of just who is watching what. Critics say they're skewed toward younger, urban viewers and away from older, rural ones. At stake is not only programming but also the $8.5 billion in advertising revenues that the networks and cable systems take in.

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BY WENDY GOODMAN

There's a new spirit in fashion this year: Gone are the tweeds and somber shades, replaced by riotous color, bold new shapes, and opulent accessories. Skirts, of course, have climbed above the knee, but jackets are also shorter, and waists narrower. The new look, eighties-style.

90 Family-Style

BY SUSAN SQUIRE

The Lattanzis do not serve nouvelle cuisine; their chefs are not stars; and their restaurants, with one exception, are not much to look at. They are simply a close-knit Italian immigrant family with a knack for making restaurants work. Led by youngest son Paul, the Lattanzis have concentrated on creating small, informal places and serving traditional Roman fare. It is a formula that has made them the owners of five successful restaurants—Trastevere, Trastevere 84, Erminia, Lattanzi, and Trastevere Forest Hills—and one that is struggling, Albero d'Oro, their newest, and fanciest, creation. "We don't want to make like McDonald's," says Vittorio Lattanzi. "We want to do things new."

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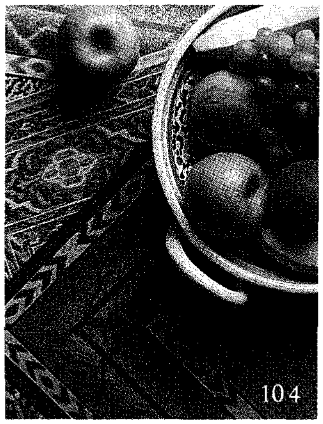

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Cover: Photograph by Andrea Blanch.
Wool jacket, $750 to order, silk-jersey shell, $450, and wool-flannel skirt, $475, at Stephen Sprouse (99 Wooster Street) in late August. Model: Carrie Johnson of IMG Models. Hair: Mitch Barry. Makeup: Rumiko.

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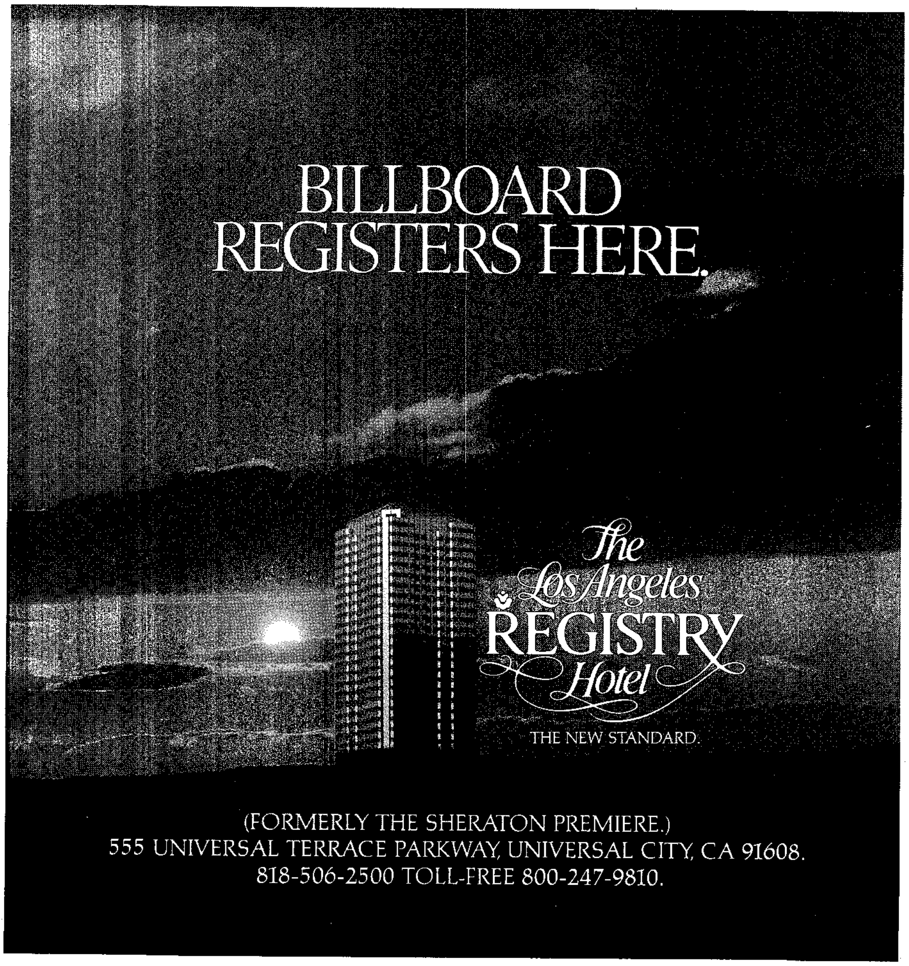

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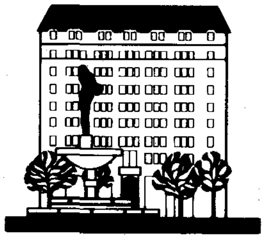

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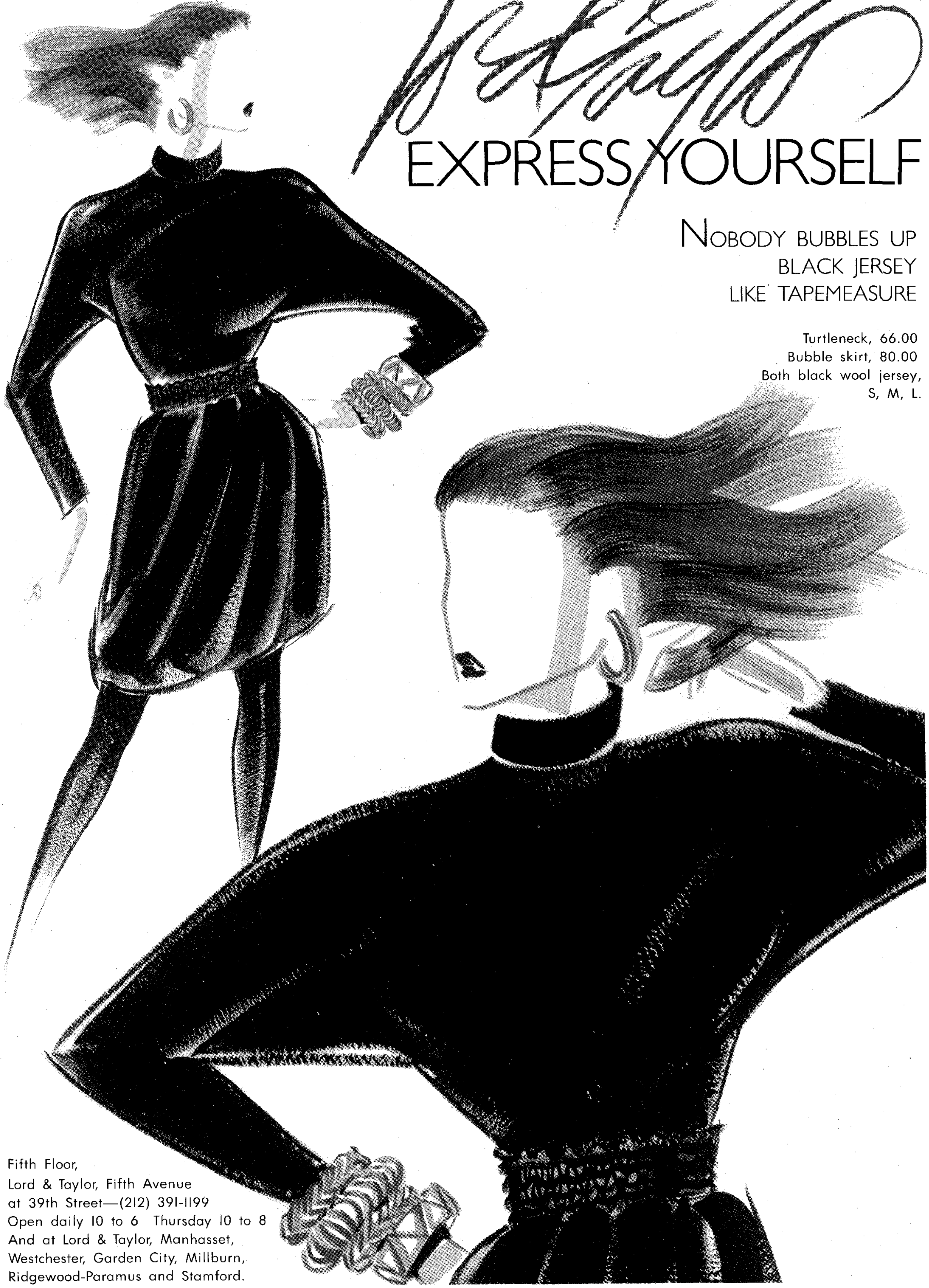

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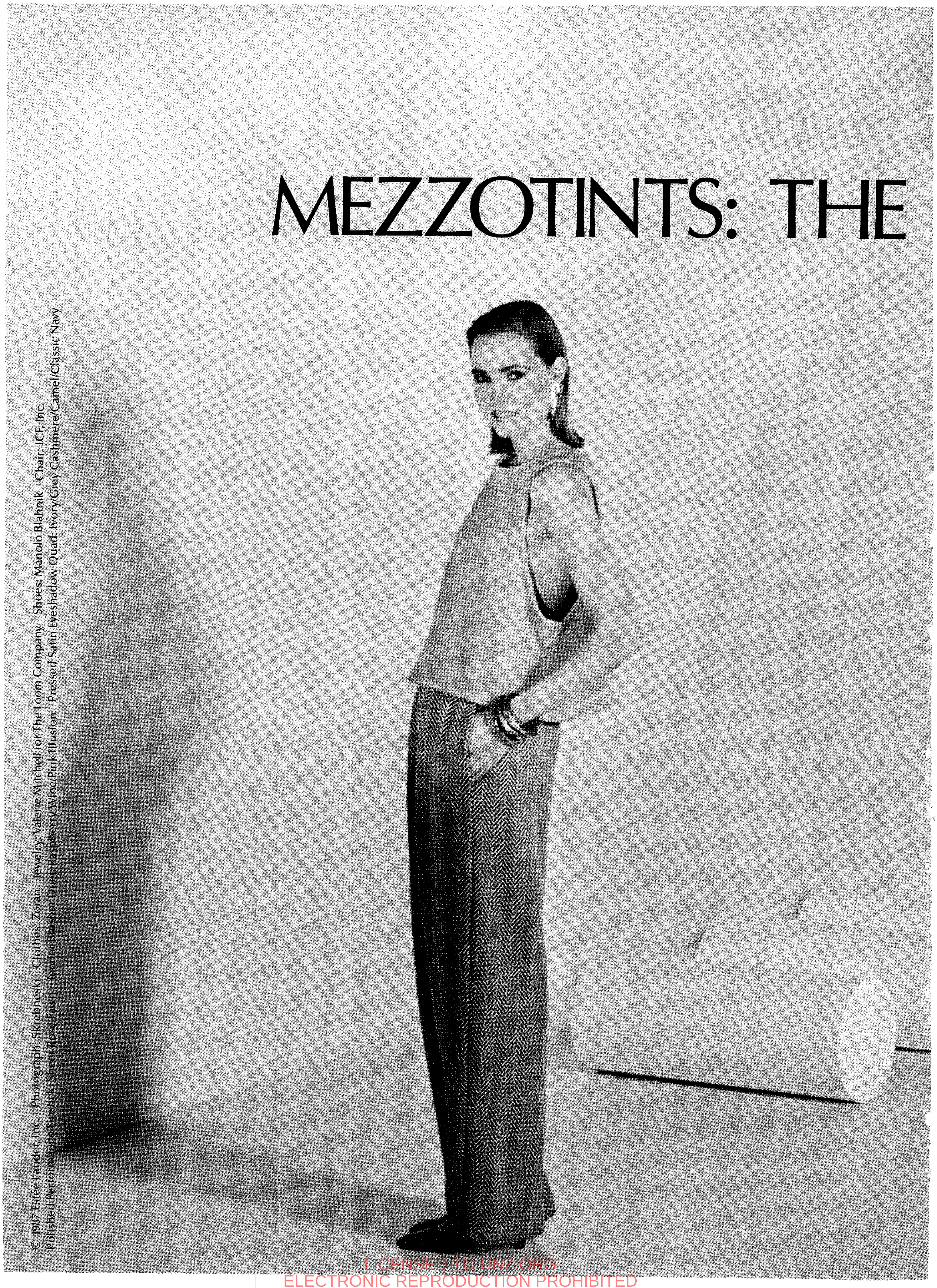

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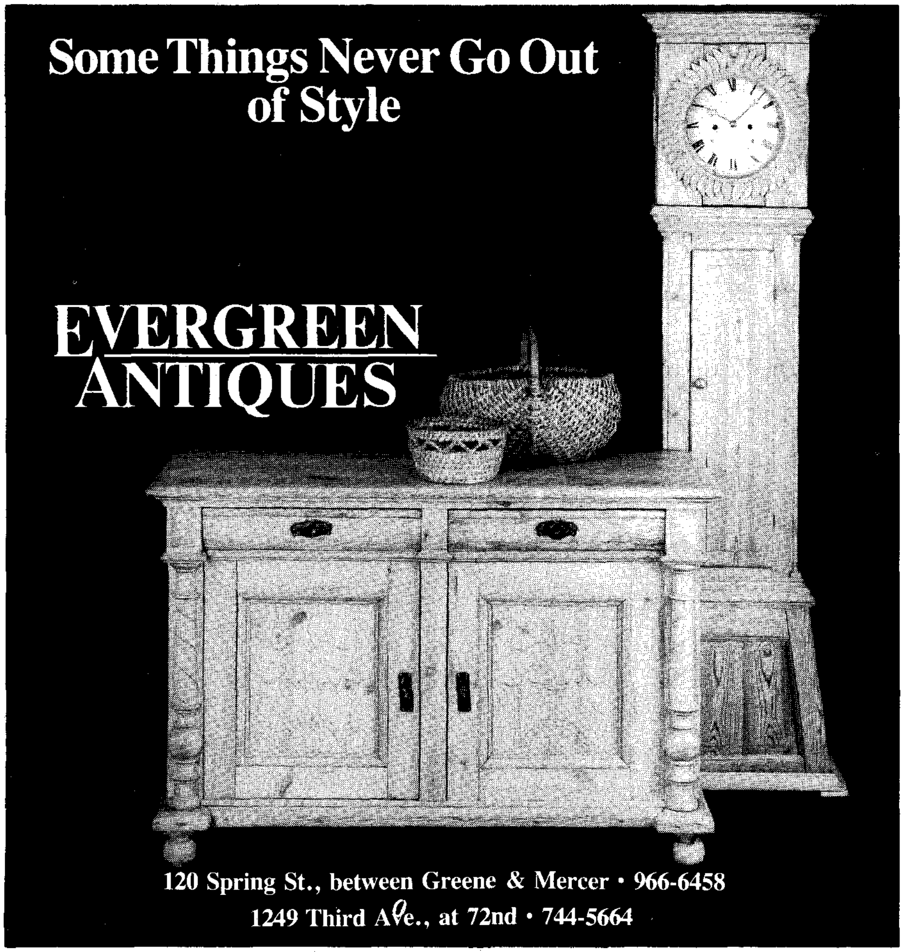
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LETTERS

The Pursuit of Happiness

"BRIDES AT LAST" [BY BARBARA LOVENHEIM, August 3] certainly got my attention. I was one of the many women disheartened by the *Newsweek* study announcing that a 40-year-old woman is more likely to get shot by a terrorist than she is to get married. When I was 39, I married a "confirmed bachelor," and now I'm expecting a child.

Karen Taber
Sea Cliff, N.Y.

THE SPRING I TURNED 40, MY SON DIED and my 19-year marriage broke up. My best friend urged me to answer some personals ads in *New York*. One of the gentlemen I met was especially kind and understanding, since he, too, was divorced and had lost a son. We were married on August 6, 1986, five days after he "popped the question." Now I am 42 years old and have a wonderful husband and home. And on May 31, my 39-year-old sister was married for the first time.

Susan Gruen Helsinger
Freeport, N.Y.

AT FIRST GLANCE, THE TITLE OF YOUR article made this 30-year-old single female take heart. Later, however, it became evident that most of the women profiled had made a conscious decision to delay marriage. Because of the man shortage, most of us do not have that luxury.

Catherine A. Stork
Florham Park, N.J.

IN LIGHT OF ALL I HAVE HEARD ABOUT the alleged man shortage, "Brides at Last" was extremely welcome. I have read at least seven articles about the Yale-Harvard study, and to tell the truth, I'm sick and tired of hearing about it. I am a 34-year-old who, until I read how bleak my chances were, had planned to marry eventually.

Thanks to Lovenheim, I have hope once more.

Name withheld
Manhattan

I KNEW LILA MUKAMAL IN THE SEVENTIES, when we were both single and organizing political fund-raising parties. Lila always attracted handsome, wealthy men. But she was unhappy, and we

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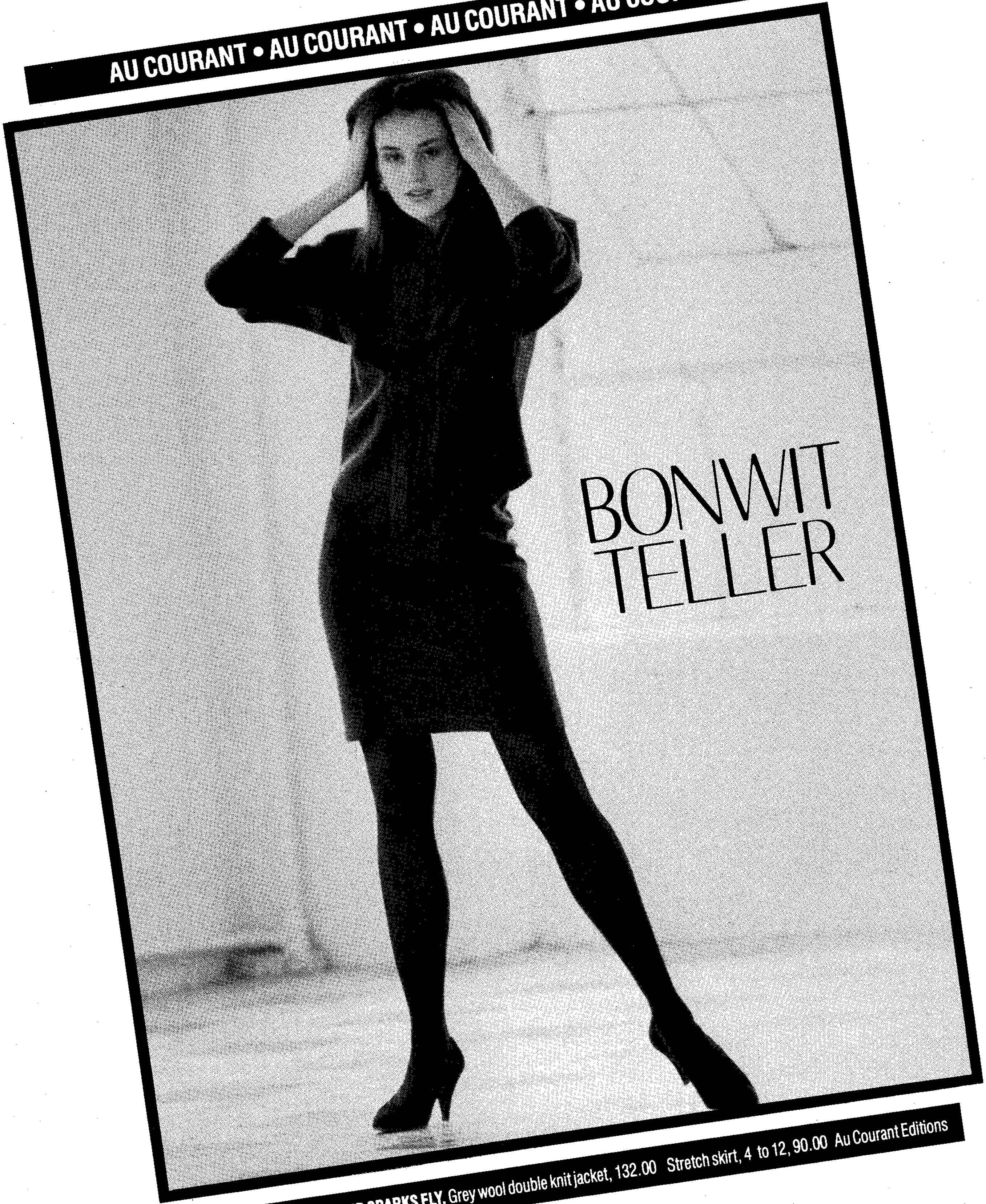

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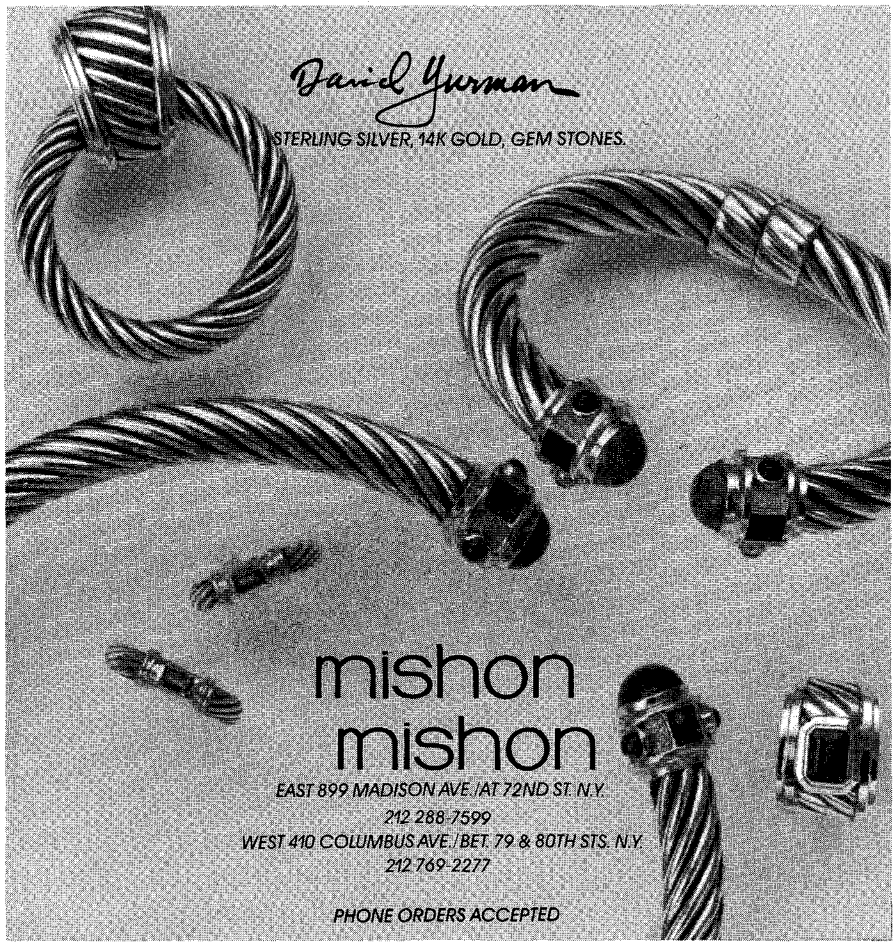
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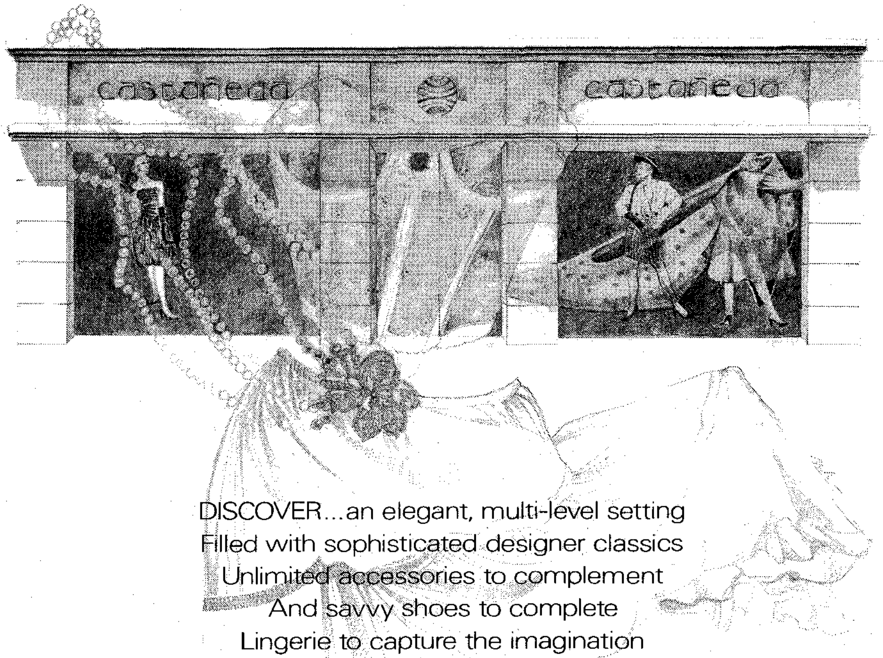
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would commiserate about our lack of mates.

I hadn't heard from Lila in about three years. Then, two months ago, I received a card announcing the opening of her own law office. About four weeks after that, we met by chance on the street, and she told me she was getting married later that month. And now she's on the cover of *New York*! Congratulations, Lila.

Yvonne Fitzner
Manhattan

BRAVO TO WOMEN OVER 40 WHO BEAT the odds. I had two opportunities to marry when I was in college. I fled. Later I became interested in traveling. One place I particularly wanted to visit was a small city in the middle of Turkey. But my smattering of Spanish and French was totally inadequate, so I found a guide.

Huseyin and I traveled together until it was time for me to return home, and we parted tearfully. In 1971, Huseyin managed to make his way to the United States and we were married. I was 40.

Marian Sutta
Manhattan

"BRIDES AT LAST" WAS A PIP. NOW LET'S have one titled "Brides That Last."

Bob Limandri
Queens

Mr. Bill

I NEVER FOUND BILL BUCKLEY JR. INteresting until I read Dinitia Smith's "Hey, Bro'er!" [July 27]. Or should I say that Smith's article *made* Buckley interesting?

Joanna Rodriguez
Dallas, Tex.

IT HAS NEVER BEEN CLEAR TO ME WHY William F. Buckley Jr. is regarded as one of the nation's foremost intellects. He is the host of a television show, editor of a right-wing political journal, and author of a few nonfiction books and a series of spy novels. A nice career, but one that hardly justifies his reputation.

More than anything else, Buckley seems a media creation. He fits the popular notion of what an intellectual is: He speaks in polysyllables, turns the occasional Latin phrase, and makes references to Johnson, Pascal, and Kierkegaard. Buckley is like the man in the aspirin ad who says, "I'm not a doctor, but I play one on TV."

Robert Downing
Manhattan

New Units

"ZECKENDORF'S TOWER TROUBLES" ["INtelligencer," by Jeanie Kasindorf, July 27] implies that we may not meet the city's deadlines for the replacement of 24 SRO apartments. By replacing those 24 units with 50 SROs before the Union Square condominiums are occupied, we will meet city requirements. The Markwell Hotel is being entirely renovated to provide a total of 91 SROs. We are, in fact, going well beyond our legal obligations.

Stephen Lefkowitz
Patterson, Belknap, Webb, & Tyler
Manhattan

Casting Conflicts

THOUGH I BELIEVE EVERYONE HAS A right to his or her prejudices, I find distressing John Simon's objections to black and Asian actors in the New York Shakespeare Festival's production of *Richard II* ["Theater: Deconstruction Work," July 20]. In terms of the play's theme and development, can Simon honestly claim that it matters whether Aumerle is black or the queen Asian? *Richard II* is not a realistic drama, nor does it explore racial or cultural relations. Since ethnicity is never brought up in the play, can Simon's protests be justified as an artistic evaluation?

There are a growing number of professionals working nationwide to forge a truly American theater in which all the cultural groups have an active role. This goal requires that prejudices be put aside and that actors be judged purely on the basis of talent, except when the plays are about race or specific cultures and must be cast accordingly.

Harry Newman
Executive director
Non-Traditional Casting Project
Manhattan

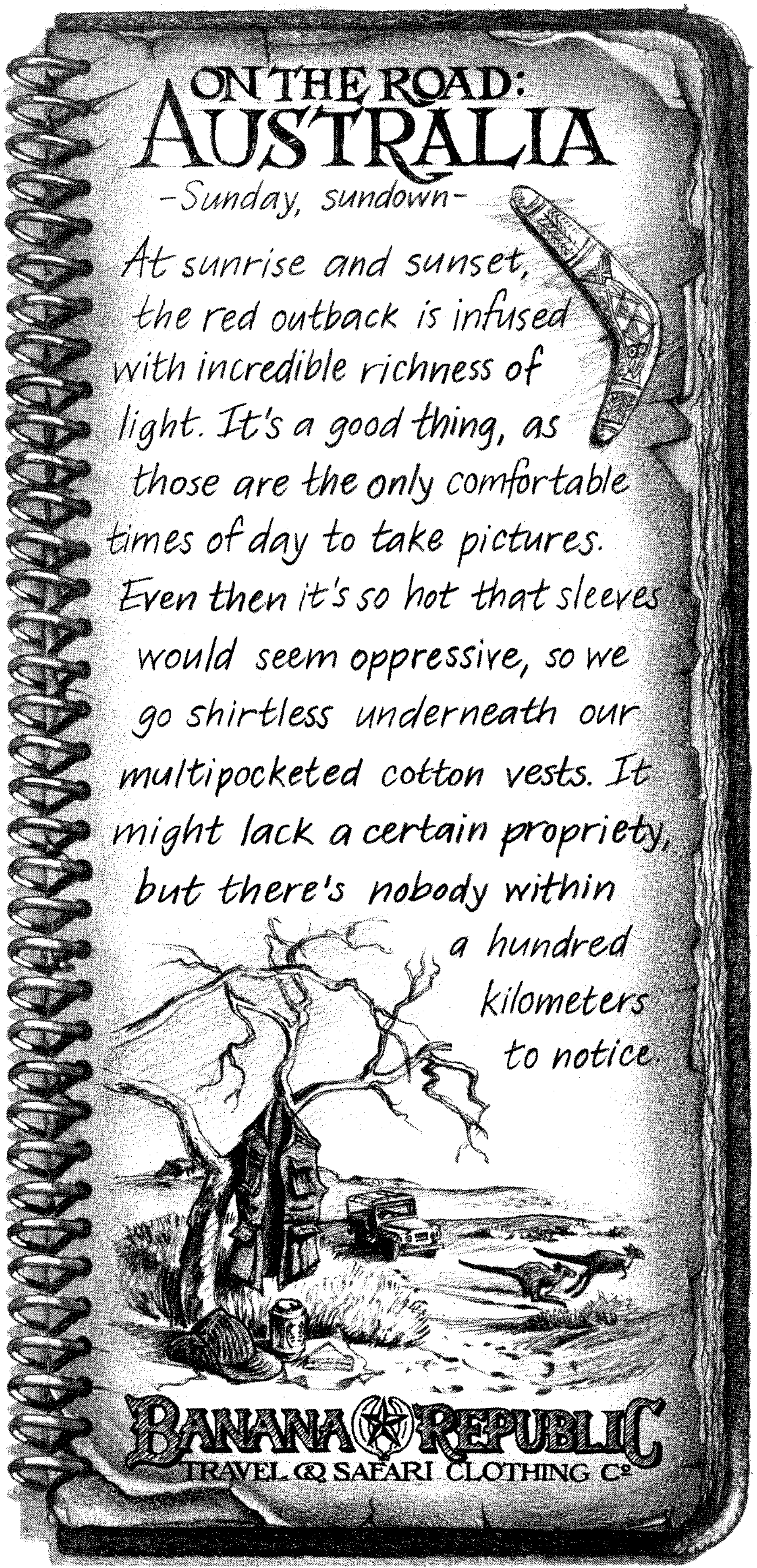
All for Fun

I WOULD LIKE TO SET THE RECORD straight on the closing of the Fun Gallery ["The Fun's Over," by Amy Virshup, June 22]. I did indeed have huge bills, but anyone who was around Fun during its five-year existence knows that lack of money never stopped me from doing anything. Backers were found to pay the Zurich shipping bills, but money isn't everything. I closed the gallery because I felt it was time to move on.

The fun was in doing things our way, in turning nonbelievers into believers, and in having our style copied by galleries all over the world. The fun was in seeing a mink-clad collector deep in serious conversation with a twelve-year-old B-boy while sharp-eyed dealers listened to dedicated artists who had never heard of SoHo. When the money moved in and track lights became more important than meaning, I no longer felt inclined to cast pearls before swine.

To all who came, thanks—I had a blast. And as far as I'm concerned, the fun's not over yet.

Patti Astor
Hollywood, Calif.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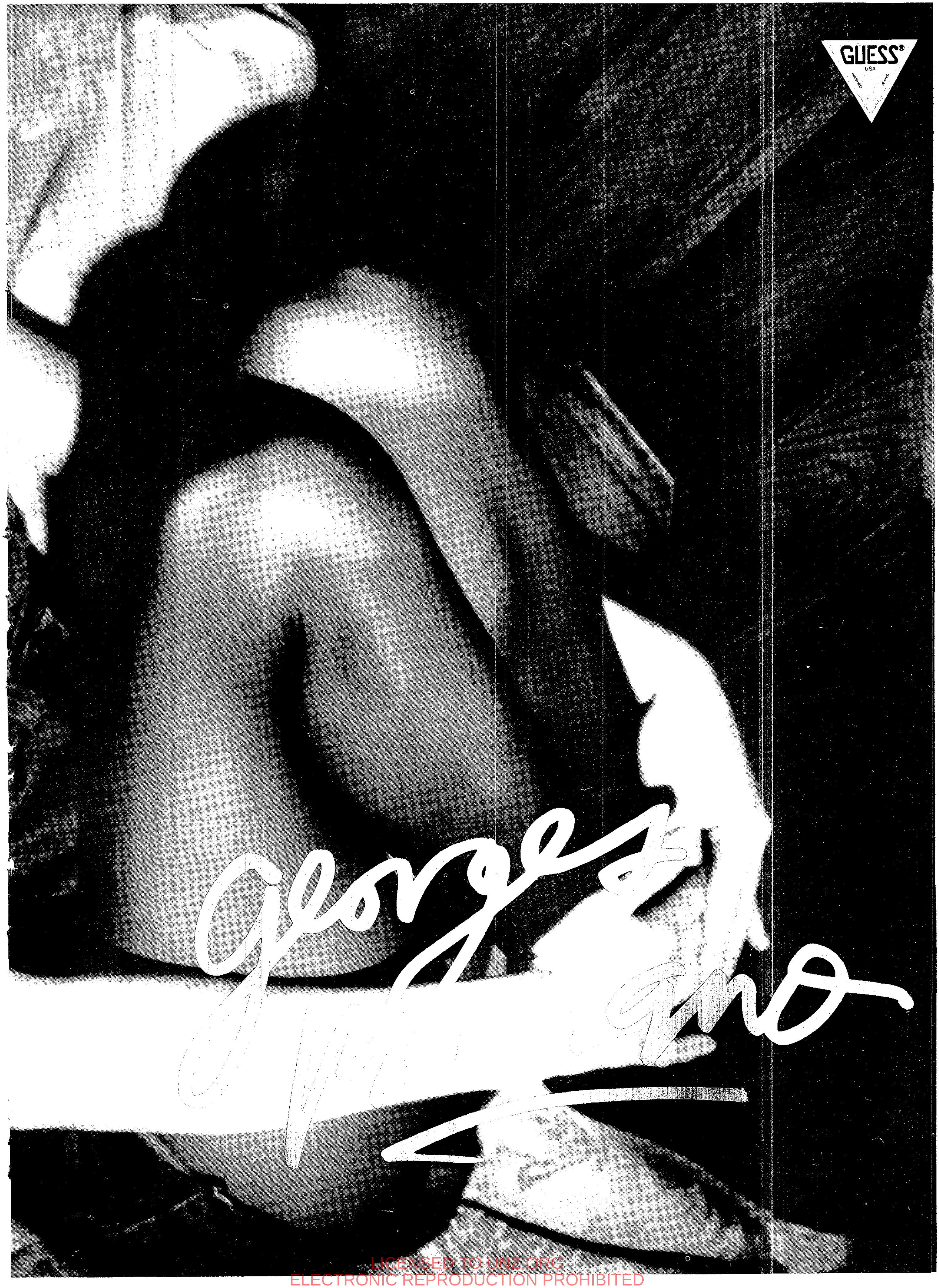
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BY JEANIE KASINDORF

HEWITT'S PARTY POOPERS...LORD & TAYLOR SHOP TALK...IVAN SELLS HIGH

60 MINUTES PARTY GETS PUT ON HOLD

60 Minutes correspondents Mike Wallace and Morley Safer have persuaded the show's executive producer, Don Hewitt, to cancel a gala party he was planning to throw at the New York Hilton on September 15 to celebrate the show's twentieth anniversary. Hewitt had wanted to invite everyone who had ever appeared on the show. Although many at CBS are calling the cancellation "a bow to Larry Tisch," a *60 Minutes* source says that concern about the CBS president's frugality was only one consideration.

"They also told Hewitt that the start of the season was a bad time because they'd all be traveling," the source says. "Then they reminded him that it wasn't even the twentieth anniversary—it was the nineteenth, and the start of the twentieth year. Then they said, 'The Hilton! Good lord—if you're going to do it, do it right!' And he reluctantly agreed to cancel it and hold a small staff party instead."

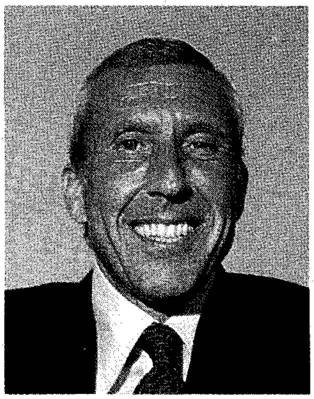
Hewitt, who says the recent CBS budget cuts had nothing to do with his decision, isn't giving up his dream entirely. He says he'd like to reschedule the party for next year. "It was a little highfalutin," he says. "So we thought if we get that highfalutin, we'll wait until we've completed twenty years."

DON HEWITT

BOESKY MANSE ON THE MARKET

Ivan Boesky is trying to sell a Westchester County estate that he bought in September 1986 for $1.1 million. The asking price: $3 million. The 25-acre property, in the town of New Castle, is next door to Boesky's home—a 160-acre estate that he bought from Revlon heir John Revson in 1978 for a mere $825,000. For $3 million, the buyer will get a 6,800-square-foot, eight-bedroom colonial-style house that was built in 1928 and, according to the real-estate listing, overlooks a lake and a pond, with "room for pool and tennis."

Boesky, who withheld his name from the listing, has pleaded guilty to one count of conspiracy to file false information with the SEC regarding stock purchases and agreed to pay $100 million in fines. He faces a maximum penalty of five years in prison.



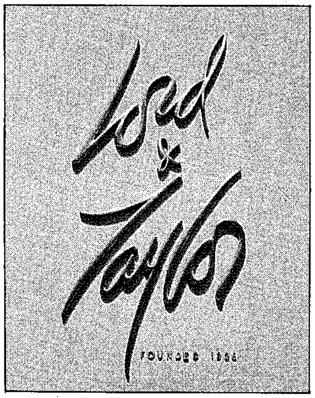
IVAN BOESKY

LORD & TAYLOR MAKING MOVES

Is Lord & Taylor forsaking the carriage trade? That's the question store employees were asking recently as they watched the heads of the Connoisseur Collections and antique-furniture departments leave after their budgets were cut. They say the departures are a sign that the May Department Stores Company—which merged with Lord & Taylor's parent company last year—is abandoning the 161-year-old store's elegant specialty shops.

"They got rid of the decorative-fabric and rug departments and replaced them with a shop for oversize ladies, which everyone there sarcastically calls 'the fat shop,' " one former staffer says. "People there expect the Connoisseur Collections shop, which was created to compete with Barneys' Chelsea Passage and Bergdorf's 'Home' floor, to close in two to three months."

But Lord & Taylor executive vice-president Gerald Blum says, "The Connoisseur Collections will continue, but will be moved to the gift department, and we'll still offer antique furniture and decorative fabrics. We are not abandoning the personal service that Lord & Taylor is famous for."



LORD & TAYLOR LOGO

ASSISTANT EDITOR: PEG TYRE

DOLE SIGNS UP DEVELOPER

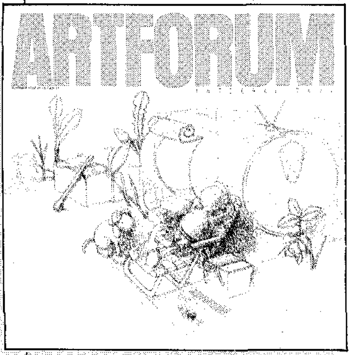
Presidential hopeful Bob Dole has signed up New York developer Peter Kalikow to help him raise money in the state. Kalikow, who contributed $65,000 to Mayor Koch's last campaign, has been a leading fund-raiser for Senator Alfonse D'Amato. Kalikow was introduced to Dole by D'Amato, who has not formally announced his support for a Republican presidential candidate. "We haven't really planned anything yet," says Kalikow, "because I just signed on."

AMSTERDAM NEWS: TO *JOURNAL* MAG?

Wall Street Journal editors are talking to former *Manhattan, inc.* editor Jane Amsterdam about starting a new business magazine. Amsterdam left *Manhattan, inc.,* which she helped found in 1984, after a dispute last March with the magazine's owner and publisher, Herb Lipson. She is drawing up a proposal for the new magazine, which would probably be distributed separately

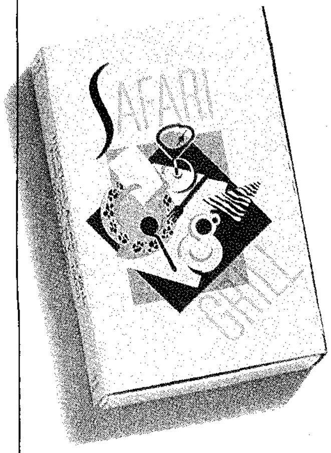
Photographs: top, Joyce Ravid; center, Peter Gridley/F.P.G.; bottom, Donal Holway.

*JOURNAL*IST JANE?...ART MURMURS...CITY LIGHTS...*TIMES'*S UNHOLY OVERSIGHT



ARTFORUM

TIMES SQUARE



SAFARI GRILL MATCHBOX

from the newspaper. It would be similar to one the *Journal* considered launching in 1981, when editor David Sanford produced a prototype of a monthly called *The Wall Street Journal Magazine.*

Journal deputy managing editor Stewart Pinkerton says, "We're exploring the possibility, but it's extremely preliminary. We've made no commitments."

THE ART BEAT: EXIT SISCHY

Ingrid Sischy, the editor of *Artforum,* is leaving the magazine at the end of the year. Sischy, who became editor in 1979, has been credited with transforming *Artforum* from a staid, austere journal into a quirky, impudent publication. She says she has not decided what to do next. "I've loved my time here, but it could engage me so much for my whole life that I would never get on with other things," she says. "I want time to explore what I should do. I haven't discussed other editorial positions with anyone."...

Patterson Sims, the associate curator of the permanent collection at the Whitney, is leaving in November to go to the Seattle Art Museum. Sims, who put together the Whitney's Ellsworth Kelly, John Storrs, and Viola Frey exhibitions, will become the chief curator at the Seattle museum.

'BLACK HOLES' IN TIMES SQUARE

The ever-vigilant Municipal Art Society wants the city to order Times Square developers to install illuminated billboards at their construction sites. The society has long campaigned for zoning laws that would force developers to decorate their completed towers with the kinds of lights that have made Times Square famous.

"The current zoning law, which was passed to encourage development on the West Side, expires in May 1988," says society spokeswoman Darlene McCloud. "We expect everyone to rush to get foundations in at that time, then sit on the sites if they haven't got a major tenant. There could be at least eight dark holes around Times Square. We're going to meet with planning commission staff to draw up a proposal. Developers could make money off the advertising and make sure Times Square doesn't go dark at the same time."

TIMES DOESN'T QUITE GET STORY

New York *Times* readers in Texas were startled to see Dallas psychologist Lucy Papillon quoted in last week's "Style"-page article on pack rats. Nowhere in the story was it mentioned that Papillon has been named as the "other woman" in the case of the Reverend Walker Railey, the former head of Dallas's historic First United Methodist Church. On April 22, Railey's wife was found strangled and close to death in the family garage. She has been in a coma ever since..

The Dallas *Morning News* reported on August 1 that Papillon—whom *Times* editor Margot Slade described as "a Dallas psychologist who deals with relationships and addictions"—had told a grand jury investigating the attack that she and Railey had been dating for about a year and had discussed marriage.

Railey attempted suicide eight days after the attack on his wife and was treated in a psychiatric center. He appeared before the same grand jury and took the Fifth Amendment 43 times.

Did Slade know about Papillon's involvement in the case? "No," she says. "I got her name from an American Psychological Association directory that said she deals with obsessions. She never told me about the Railey case."

RESTAURANT NOTES FROM ALL OVER

Alan Stillman, owner of the Post House and Smith & Wollensky, has been talking to David Keh, who owns the Safari Grill and Cafe Marimba, about buying them. But Keh, who closed the Safari Grill last week, says, "We have problems because I have only sixteen years left on the lease and Mr. Stillman wants a twenty-year lease, which I don't think I can get from the landlord."...

The Brasserie, which radically refashioned around-the-clock eating in the city when it opened in the Seagram Building in 1959, is getting a face-lift. Restaurant Associates, which owns it, is talking to designer Sam Lopata about giving the place a new look. "The basic style and menu won't change," says Restaurant Associates vice-president John Harding, who expects to spend between $500,000 and $1 million on the renovation. "It will remain a casual place. But we want to attract more diners in the evening and late-night hours. We're going to reduce the counter space, add a bar, and give it a look more consistent with today's restaurants. But it'll still be a place where you can get a hamburger at 8 A.M."

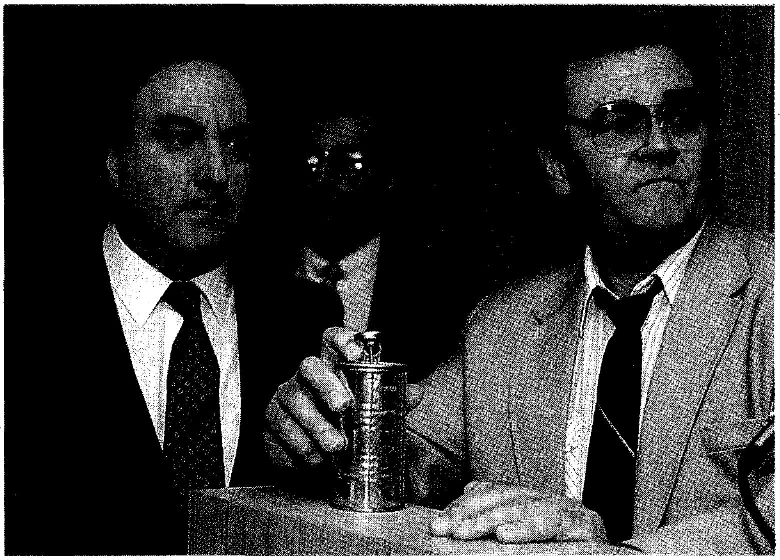
Photographs: center, Peter Gridley/F.P.G.; bottom, Donal Holway.

The Bottom Line/John Crudele

THE BIG CHILL

A CLASSIC FRAUD

BETWEEN JANUARY AND APRIL OF LAST year, at least 1,500 people invested about $3.6 million in a small new company called Laser Arms Corporation, the brainchild of a mysterious businessman named Marshall Zolp. Though originally set up as a gun manufacturer, Laser Arms quickly changed direction and sold itself as the producer of a startling new product, a self-cooling beverage can. As it turned out, the can was an invention in the complete sense of the word—it apparently never existed anywhere but in the imagination of Zolp and his associates; indeed, Laser Arms itself was nothing but a sham designed to bilk investors, the authorities charge.



SPOTLIGHT: *George Livieratos and Amos Walls with the "self-cooling" can.*

In an era when securities fraud is said to be on the rise, the Laser Arms case—which has been unfolding in federal court in Newark, New Jersey—stands out as one of the boldest scams ever.

"I've seen much bigger amounts of fraud," says John Courtade, a lawyer for the Securities and Exchange Commission, "but as far as sheer chutzpa and arrogance, this is right near the top."

Fourteen people—including Zolp, who's now in jail—have been indicted in the case. Seven have pleaded guilty, and five were recently convicted. Proceedings involving Zolp and the fourteenth defendant have been sealed by the court, and prosecutors cannot comment on their status. Zolp's lawyer didn't return phone calls.

The tale of Laser Arms as it's come out so far, however, offers a blueprint for the most outrageous abuses of the system. Here's what happened, according to prosecutors:

Laser Arms Corporation was founded—if that's the right word for it—in December 1985. On December 26, the company submitted documents to the National Quotation Bureau to have its stock placed on the "pink sheets," a list of smaller stocks that trade over the counter.

At the time, Zolp was apparently living in New York City, but the prosecutors aren't even certain of that, since he has a history of moving around. "Mr. Zolp has no roots whatsoever," Faith S. Hochberg, a U.S. Attorney, told the court. "He changes identities as easily as other people change their clothes." In an indictment filed last September, the government listed some of Zolp's aliases as Robert Cassidy, Martin Wellington, Marshall McCrae, John Cassidy, John Hancock, and Marshall von Zolp, among others.

Over the years, the SEC had already enjoined him three times for fraud. One case involved the Emervac Corporation, which supposedly produced a device that permitted people to escape burning buildings. Zolp hired a retired San Diego fireman to test the device, but it jammed; the fireman fell seven stories and was badly injured.

Even for Zolp, though, Laser Arms was a unique project. The documents sent to the National Quotation Bureau were actually California incorporation papers for a company called Airwave Communications Corporation of America. Zolp and his associates simply whited out the name Airwave Communications and pasted in "Laser Arms."

As described to both investors and the NQB, Laser Arms was developing futuristic weapons, including the XM-60-Plus 2, "a hand-held weapon with 60 rounds of ammunition consisting of tiny lethal darts with an adaptable 40 mm grenade launcher." Unfortunately, that piece of Rambo wizardry didn't exist; the picture of it printed in company brochures had been lifted from the cover of a dime-store science-fiction novel.

In January 1986, Laser Arms sent out the first of two interim shareholder reports. "As we prepare to enter the new fiscal 1986-87 year, Laser Arms Corporation foresees one of the most exciting periods in its history," the report said. At the bottom of the page were pictures of three good-looking men, identified as company officers. In fact, the pictures had been clipped from a book of models and actors that had been supplied by Zolp's girlfriend. One of the men was actually dead by then.

Despite the company's stated optimism, investors apparently weren't getting excited about futuristic weapons. So sometime between January and March 1986, Laser Arms began marketing itself as the developer of a self-chilling beverage can.

"Zolp was still struggling," says Robert Warren, an assistant U.S. Attorney in charge of the fraud division of the U.S. Attorney's Office in New Jersey. When the next interim report came out, on March 15, a drawing of a sweating can had replaced the XM-60 on the cover.

That same report claimed the new company was doing very well, earning $1,321,818.90 on sales of $6,749,321.26 in the fiscal year ended January 31. The precise figures belied the fact that the numbers were made up.

Around this time, Zolp started cashing in large amounts of his "stockholdings" in Laser Arms. In late March, for instance, he sold $100,000 worth of stock through an account he'd opened at E. F. Hutton & Company. Similar sales, meanwhile, were going on at a handful of other brokerage firms where he had accounts.

The buyers of the stock, which began trading at 10 cents a share but ultimately climbed to $3, were generally small investors, lured by press releases and news stories. "Any number of shares you wanted he had," says Warren. "It was like having your own printing press."

On April 7, Laser Arms ran a three-

Photograph by Frank Fournier/Contact Press Images.

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quarter-page advertisement in the *Wall Street Journal* soliciting new investors. A coupon at the bottom of the ad urged interested investors to get in touch with the company and learn more about "self-refrigeration cans.... The chill is locked inside."

The ad brought in more investors, but also attracted the attention of the SEC, which started an investigation. Trading in Laser Arms stock was suspended for ten days beginning April 21, but the halt was later extended.

Soon Laser Arms was fighting an image problem, and the company decided to take the offensive. At a press conference May 8 at Windows on the World, George Livieratos, who said he was the company's chairman, denounced the SEC as "Nazi." He produced what he claimed was the self-chilling can, held it above his head, and opened the top. The press was invited to come forward and feel the can, and, indeed, the metal sides were cold.

The prosecutors aren't sure, but evidence at the trial indicated that the can contained freon, an inert gas used in refrigeration systems. Zolp and his cronies had paid an inventor, Amos Walls, to rig it up the night before the press conference. (Walls has not been charged in the case.) Livieratos had been paid $10,000 to pose as the chairman, and he has since been convicted of securities fraud.

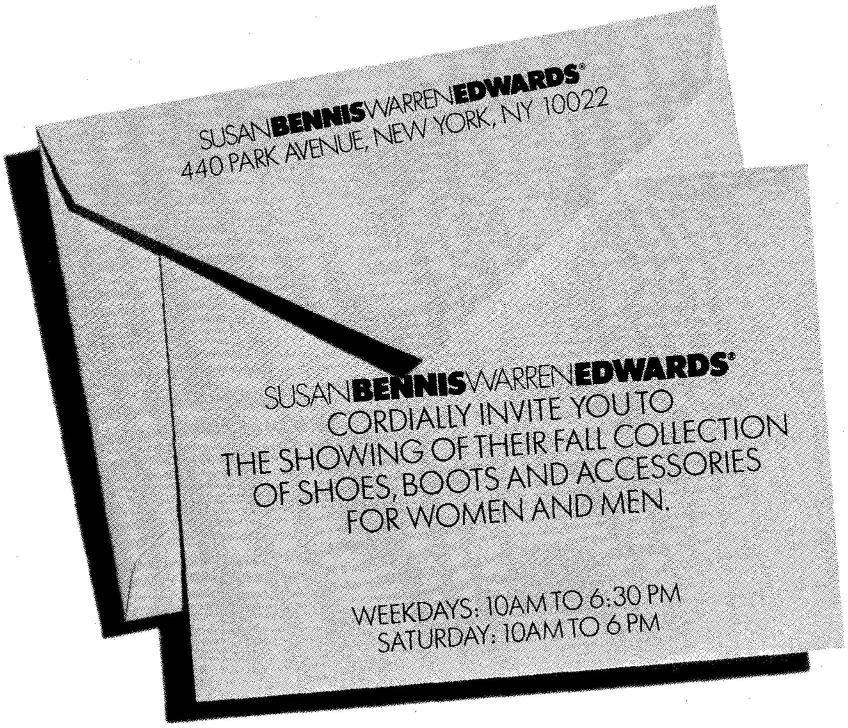
By the time the press conference ended, Laser Arms was virtually defunct, and Zolp was arrested September 9. So far, however, the government has been able to trace and freeze only about $600,000 of the $2.4 million that Zolp himself got from investors.

It's worth pointing out that not everything Marshall Zolp offered the public around this time was bogus. Four days after the press conference at Windows on the World, Zolp placed another advertisement in the *Wall Street Journal*, this one promoting a $50 book, *How to Go Public in Less Than 30 Days for Under $500 Without a Lawyer.* The book, at least, existed.

CORPORATE PROFITS DROP

A SHARP DROP IN BANK EARNINGS caused overall corporate profits to sag in the second quarter. Earnings during the period were down 29 percent from the previous year, according to statistics provided by Lynch, Jones & Ryan's Institutional Brokers Estimate System.

What's more, company profits were 16 percent lower than Wall Street analysts had expected. Some experts think the strong showing on first-quarter profits—they were 5 percent higher than expectations—has played a role in the current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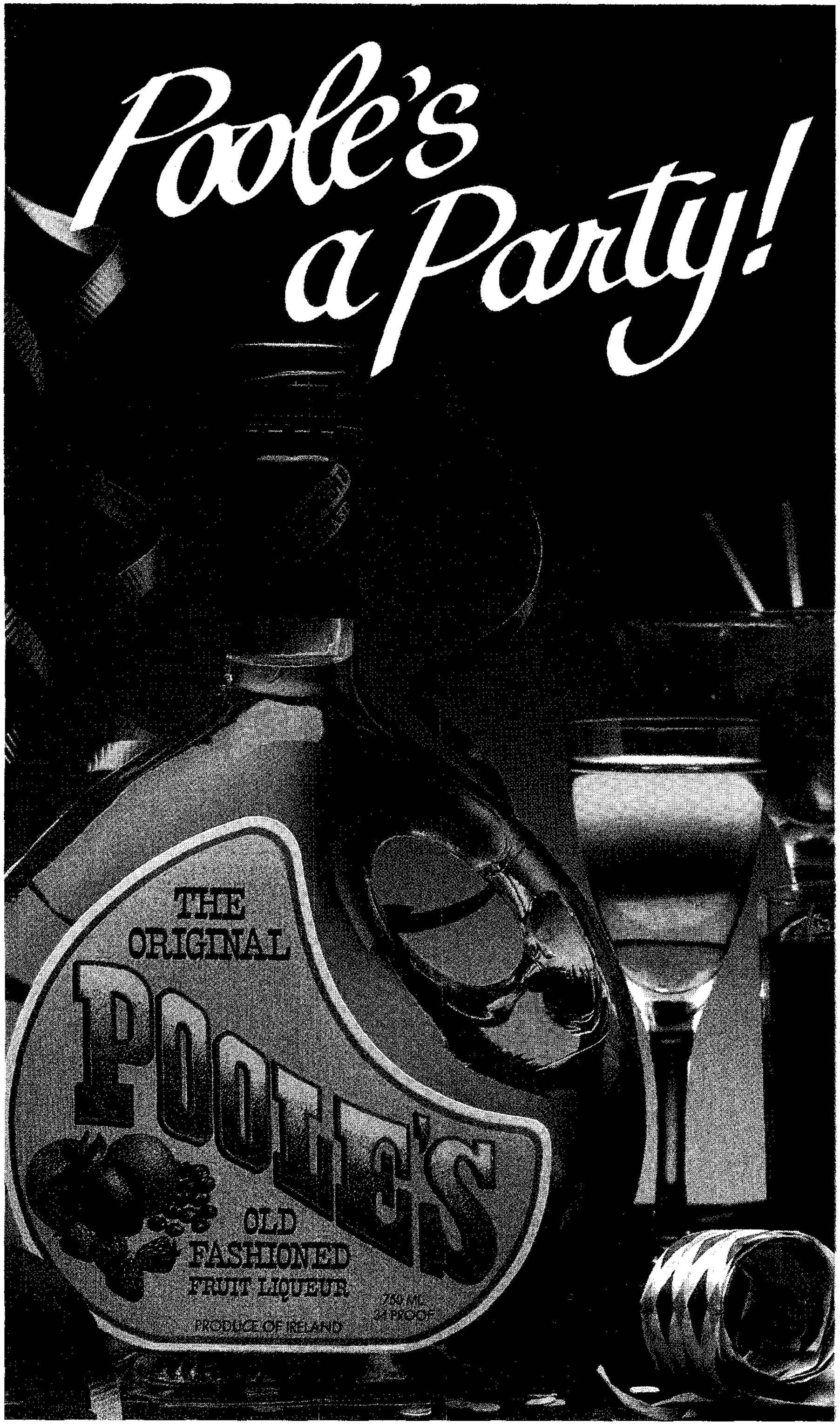

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phase of the stock market's rally.

Bank profits were squeezed by the write-off of loans to foreign countries. Stanley Levine, of Lynch, Jones, says that if you exclude the banks, overall corporate earnings in the second quarter were 14.5 percent higher than in the same period last year and almost exactly what Wall Street had anticipated.

COOLING CASINO TAKEOVERS

THE NEW JERSEY CASINO CONTROL COMmission may have rejected Caesars World's proposal for a defensive recapitalization last week, but that doesn't mean it's open season on casinos in the state.

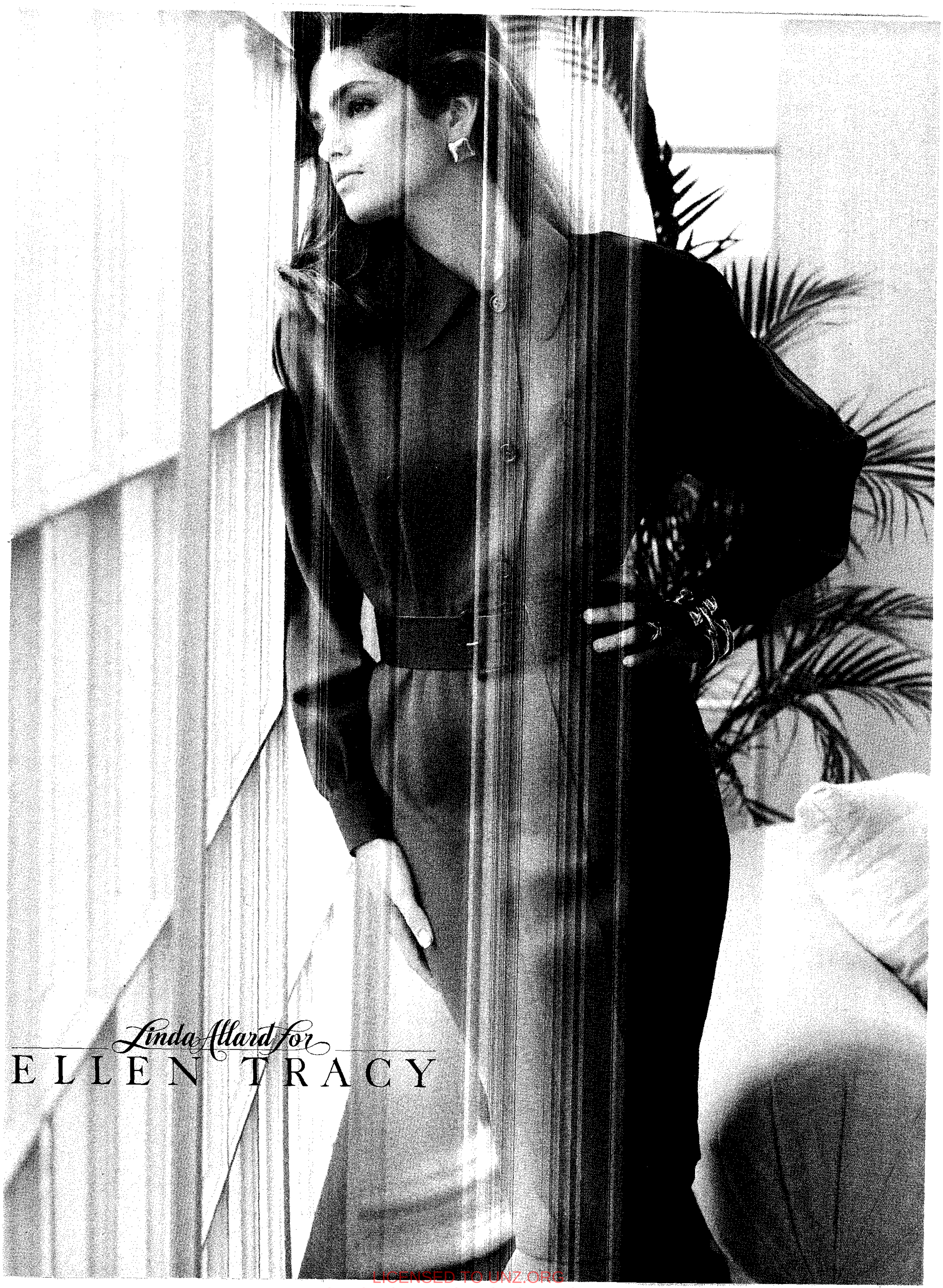
In fact, Walter N. Read, the chairman of the commission, suggested in an interview shortly before the Caesars World decision was announced that the casino operators don't always need to bother fighting off corporate raiders. Instead, they should simply let the bureaucratic licensing procedure protect them.

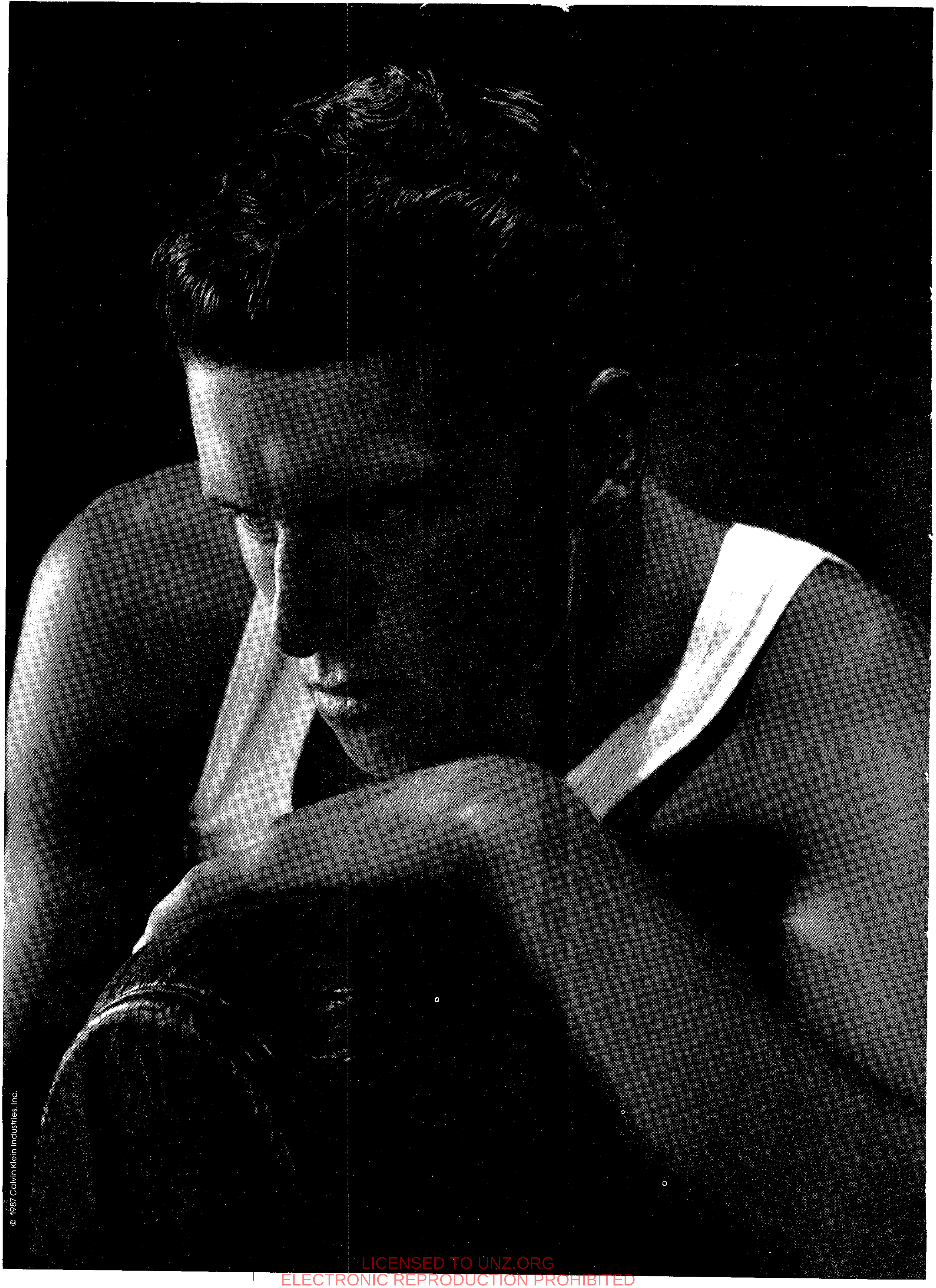
"There is no question that anybody who would come in to take over a company has to face the test of licensing," said Read. "That means a thorough investigation. Most people who go through the process say it's a pain in the neck."

And also a pain in the wallet. Read pointed out that a casino could be shut down for as long as a year during the licensing process, a fact that he thinks casino raiders have ignored. "I think it's a consideration they should keep in mind," Read said.

THE RUNOFF

THE NEW YORK STOCK EXCHANGE WANTS to know if Bear, Stearns did anything improper by issuing analyst reports on Burlington Northern and Allegis Corporation just days after the firm was said to be accumulating stock in both companies for corporate raiders. It isn't a formal investigation, but Bear, Stearns is said to be in the process of replying. . . . The cheap dollar has kept foreigners busy in the U.S. mergers-and-acquisition business this summer, but not quite as busy as Americans have been. According to statistics from Salomon Brothers, foreigners made 35 acquisition offers during June and July worth a total of about $19 billion. U.S. acquirers made 85 bids during the same period, worth $45.2 billion. . . . Paine Webber is trying to line up a buyout group for Jim Walter Corporation, according to Wall Street sources. Jim Walter earlier agreed to a deal from Kohlberg Kravis Roberts, but since then he has said others have expressed interest. ■


Linda Allard for
ELLEN TRACY



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The City Politic/Joe Klein

WISENHEIMER'S DISEASE

KOCH'S OTHER MALADY

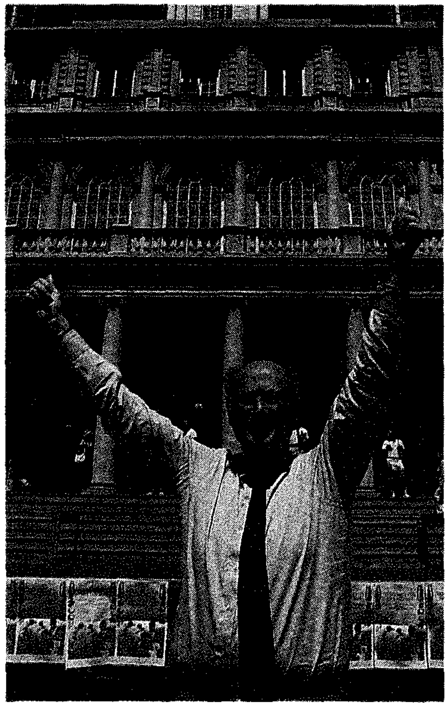
MINUTES AFTER ANNOUNCING THAT MAYor Koch had suffered a stroke—a "trivial" one, but a stroke nonetheless—the doctors were cracking wise. "He has the brain image of someone in his twenties," said Dr. J. P. Mohr, who is in charge of the stroke unit at Columbia-Presbyterian Medical Center. "The mayor is *ostentatiously* healthy."

General hilarity ensued. The press conference dissolved into a medical vaudeville show. Dr. Mohr allowed that the mayor might have to change his diet a bit, but nothing drastic. Would he have to give up Chinese food? Not necessarily: Some Chinese vegetables contain anticoagulants, and might even be *good* for the mayor, the doctor said, thereby providing the *Post* with a headline (RX: EAT CHINESE). Taking their cue from Dr. Mohr, the reporters joined the fun: "What was the mayor's reaction to having a 28-year-old's brain?" "Did you detect any unnatural *swelling* after you told him?" "Did he talk about leaving it to science?"

Well, okay. I don't want to be a spoilsport here. Given the circumstances, a certain amount of levity was inevitable. Reporters love crises, but they aren't ghouls. There was genuine relief that the prognosis was good, that the mayor wouldn't be seriously impaired. But still, wasn't this all just a little too giddy? Could *any* stroke legitimately be described as trivial? Could an overweight 62-year-old man who'd been under intense pressure for eighteen months and whose brain had just gone south be described as "ostentatiously" healthy? Did Dr. Mohr really recommend Chinese food for stroke patients? I doubt it.

In a way, the scene was a metaphor for Koch's decade in office: A serious situation was being circumvented—and, to a certain extent, defused—by humor, the press happily derailed by quips. Fortunately, the physical effects of the stroke do seem to have been minor and fleeting, but the Koch administration continues to be plagued by a more chronic (if not exactly critical) malady. Call it Wisenheimer's disease—a behavioral disorder marked by the uncontrollable urge to forgo substance for shtick. It is, obviously, rather contagious; even distinguished physicians like Dr. Mohr can succumb to it.

IN AND OUT: *Ward and Quinones.*



RX: *Less shtick, more substance.*

"The mayor had a stroke, for chrissake," said one top city official. "No way that's 'trivial.' It's serious business. It's got to have an effect on his psyche, if nothing else. If the doctors want to make it seem like a minstrel show, and lead you guys to believe that things aren't going to be different for Koch, they're being irresponsible—and so are you, for letting them get away with it."

All too often in the past, the mayor *has* gotten away with it—and it hasn't always been so bad. In the early days of his administration, Koch's humor was a municipal service, a definite boon. The city was in a hole, depressed, near bankruptcy; shtick was indicated, as the doctors would say. The mayor—through his viciously funny, outer-borough sensibility—reminded us who we were: a city of wise guys, faster and smarter and *better* than the rubes who were writing us off. He gave us back our pride as New Yorkers. It was perhaps his greatest achievement.

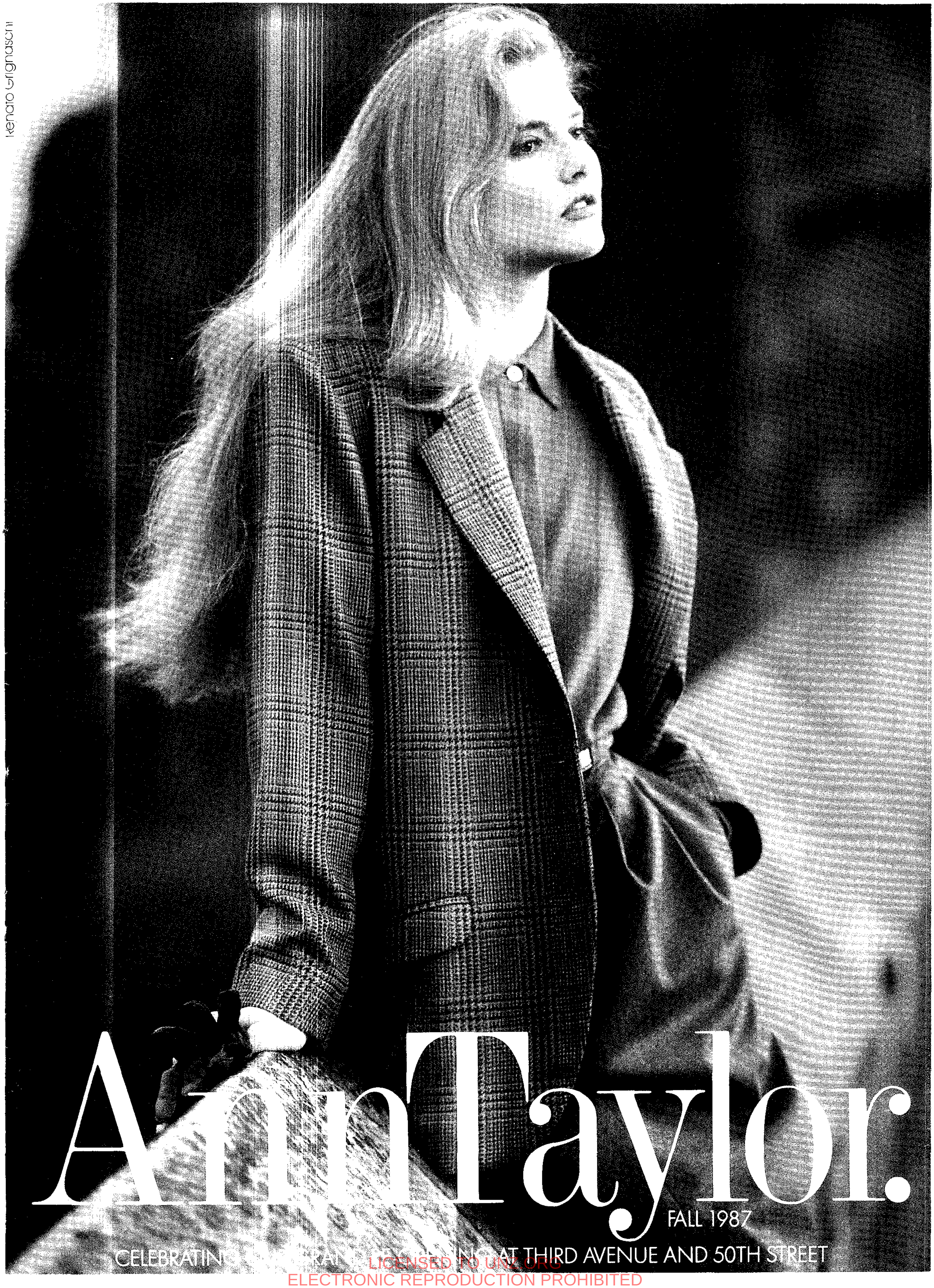
Gradually, though, the debilitating effects of Wisenheimer's disease set in. It was okay to dismiss the naysayers and outsiders with quips, but Koch was soon plunging barbs into anyone who didn't agree with him, most notably the stiffer, cooler, more outspoken emissaries from the minority community. His administration came to be plagued by a terminal cynicism. The problem went far deeper than the mistakes the mayor later acknowledged: It wasn't just his willingness to play ball with the party bosses (most of whom were also afflicted by Wisenheimer's). It was his studied uninterest as real-estate developers went wild in Manhattan. It was the barely concealed scorn with which he received complaints from the poor. It was his essential boredom with the day-to-day, nuts-and-bolts middle-class problems: fixing potholes, cleaning streets, teaching kids. There was even a certain cynicism evident in his two most important appointments—a black police commissioner and a Hispanic schools chancellor, both of whom were proving to be greater embarrassments to the mayor in the weeks immediately preceding his illness than the more ballyhooed corruption scandals that have held the public's attention since Donald Manes killed himself seventeen months ago.

There is no known cure for chronic Wisenheimer's disease, but a strong dose of reality can occasionally mitigate the symptoms. Over the years, the mayor has professed a close working relationship with God. He did so again last week, saying the stroke was a message from Above. But was it simply a Warning about his diet, or could another message be extrapolated? Would the mayor finally be moved to modify his style and become more of a mensch?

"If you're asking, 'Will it slow him down a bit, will it make him more thoughtful?' " said David Garth, the mayor's friend and media adviser, "I would think so, yes."

"On a personal level, this obviously has to raise issues about mortality," says school-board president Robert Wagner Jr., another close friend of the mayor. "But it

Photographs: top, Robert Mauss/Photoreporters; bottom left, Robert McElroy/Woodfin Camp; bottom right, Dana Fineman/Sygma.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FALL 1987
CELEBRATING [illegible] GRAND REOPENING AT THIRD AVENUE AND 50TH STREET

ered the large suite of offices, deeply impressed.
er were we introduced to their Board members when
eone said, "You must be wearing a John Weitz suit becau
I can tell how they are cut and made." I was amused thou
not too impressed because I, frankly, have never me

can also be a real opportunity for him, both psychologically and politically. It could be a break from the events of the last eighteen months, a new start for him. A chance to really concentrate on some of the things he mentioned in his inaugural—education, housing, poverty."

Rather than rushing back to his desk—as he seemed to do last week—the mayor might be better served spending some time in his new Gracie Mansion hammock, ruminating on the state of the city. He might think about how a more pedestrian, less clever fellow might run things. The place to start, I suspect, would be with those two pivotal appointees: police commissioner Benjamin Ward and schools chancellor Nathan Quinones, who announced his resignation last week.

In a way, Ward is the more difficult problem. He reminds me of Othello: an oversize, intelligent, powerful black man struggling with demons. It has been painful watching him thrash about this summer, which he wrongly predicted would be long and hot (which is something a police commissioner should never do). He has called top associates "dumb" and incompetent. At a public meeting in Forest Hills, he told a poor, frightened woman that she was the "kind" a local rapist was looking for—"under 30, beautiful, blonde." His apology to the woman was belated and surly. He then claimed to be suffering from the effects of medication for asthma. "Do you know what I think happened in Forest Hills?" said a (white) police source close to the commissioner. "Ben was trying to be *funny*. That's how incredibly awkward he is. I think he has a communications problem, nothing more. He runs the department well enough; his appointments have been pretty solid. The cops call him Uncle Ben, on their radios, but they know he stands up for them—as he did for Sullivan, the guy who shot [Eleanor] Bumpurs. It also took a lot of guts for him to tell the truth about black street crime."

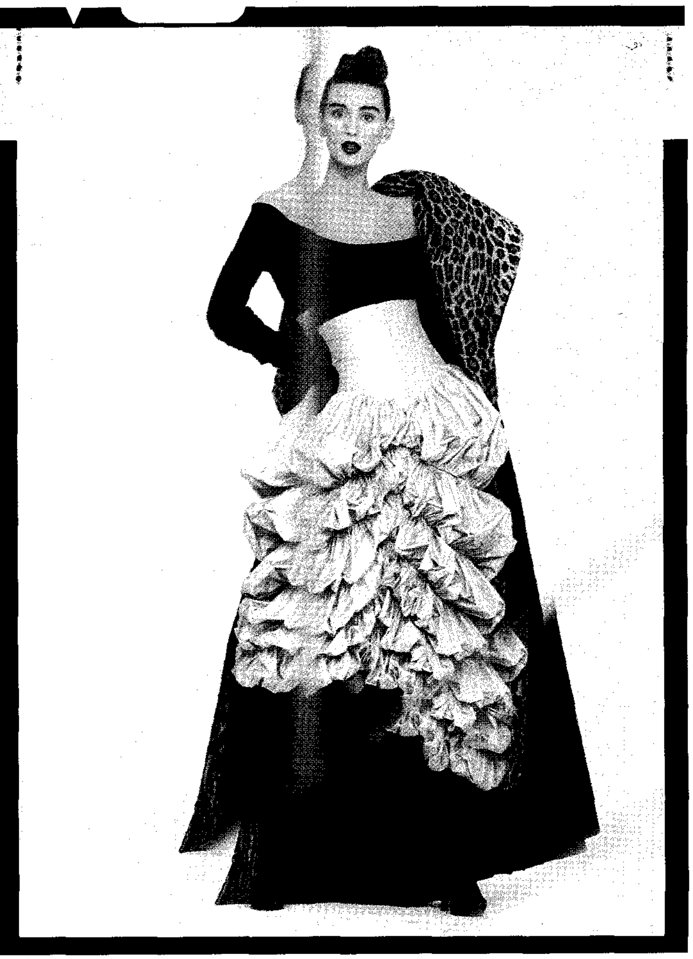
True enough, and the commissioner really doesn't have all that much impact on day-to-day police work, but how confident would you be if a crisis arose—a hostage-taking, a hijacking—and Ben Ward, the highest-ranking law-enforcement official in the city, took charge? This is a man who simply disappears at times (he was gone, unaccountably, for three days when ten people were slaughtered in Brooklyn a few years ago). There are persistent reports of his drinking. Several years ago, the Department of Investigation found that he had been womanizing and ordering city employees to do his personal business while he was corrections commissioner (ironically, Patrick McGinley, the DOI commissioner who issued the report, was later forced to resign over allegations that he had a city employee do *his* personal business). Whatever the true nature of his problems, Ward seems chronically unstable. He is a disaster waiting to happen, but the mayor chooses to hang with him, claiming a special relationship. The real issue here, obviously, is race. The black community is proud of Ward, but increasingly embarrassed too. This is a tragedy of affirmative action: By not firing Ward, the mayor implies that he is the best *black* man for the job. That does a subtle disservice to the other blacks on the force. It is race politics of a cynical, destructive sort.

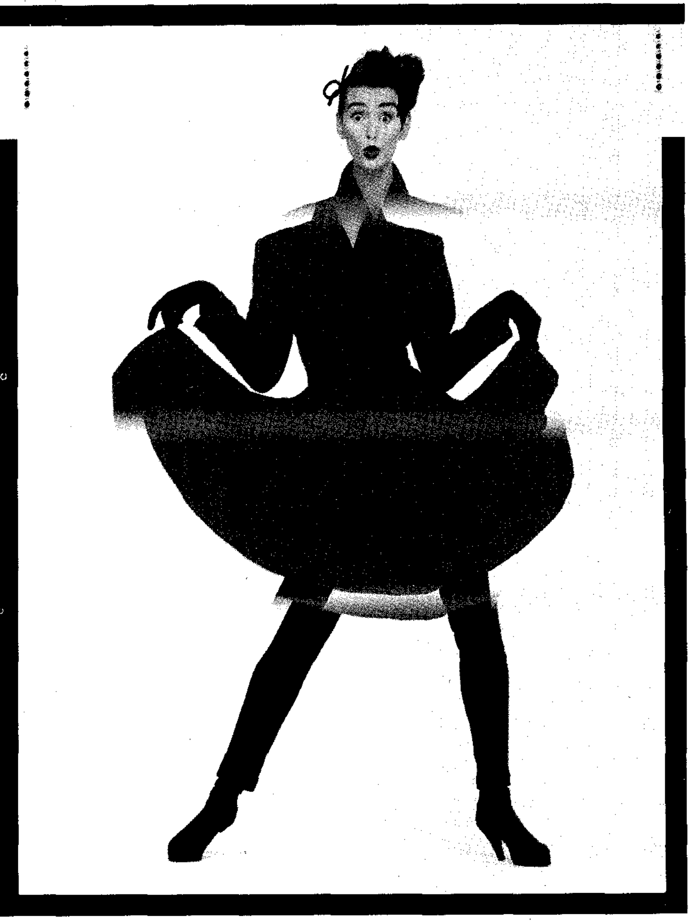
Unlike Ward's problems, Nathan Quinones's went well beyond public relations—the city's schools are a disaster, and he seemed unable to do anything about it. There have been some notable failures recently: There was the summer-school jobs program that promised 3,500 jobs and delivered only a few hundred. There were the 250 jobs that *were* provided by a consortium of banks, but couldn't be filled because only 100 students with the proper qualifications could be found at the four Brooklyn high schools designated for the program. And then Felix Rohatyn refused to put together a financial package to build new schools using MAC-bond surplus funds because he deemed the school board's construction department so utterly inept. "We're pouring $5 billion a year," Rohatyn says, "into an enterprise that is poorly managed and not accountable."

"Nat Quinones is a very nice man," says City Council President Andrew Stein, "but he wasn't up to the job."

Although no one expected his abrupt resignation last week, there was general agreement that Quinones would be gone by the time his term expired, in June 1988. But now the question is, What will Koch do about replacing him? "You need someone to shake up the schools the way Bob Kiley and David Gunn shook up the subways," says one school expert, "but you just don't find many people like that in education."

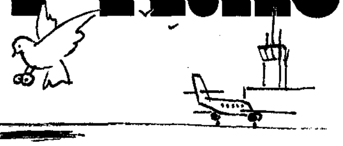
The mayor hasn't paid much attention to the schools in the past. It isn't a good issue for Wisenheimers; children are involved. But if Koch has indeed been chastened by the message his brain sent him last week, he might demonstrate it by finding a top-notch replacement for Quinones. One name that comes up frequently is Bernard Gifford, a very sharp black man who was a deputy chancellor in the seventies and is now dean of the Graduate School of Education at Berkeley. "Bernie's done a great job out there," says a school expert. "He's real strong, real smart. He knows our system. He'd be wonderful for us, but I understand the mayor and his people have reservations—they think he's too much of a wise guy." ■





NEEDLESS TO SAY LIFE HAS BEEN INTERESTING...BUT THIS GIRL CAN HANDLE ANYTHING THAT COMES HER WAY. FOR EXAMPLE...EXPLORING THE WORLD INSTEAD OF STAYING HOME. NOW ITALY, THAT'S EXCITING...THE MEN, THE FOOD, CIAO! OMO NORMA KAMALI 11 W 56 ST NYC • 113 SPRING ST OMO SOHO

FAST TRACK



TRUE TALE

Bridal Shower

I EXPECTED SOME CULTURE shock when I moved from Brooklyn Heights to the East Village, but nothing prepared me for the day I rounded a corner onto Avenue A and saw an ivory-satin, beaded-bodice wedding dress from the 1930s on sale in the street. It was hanging on the outside wall of a tavern. It was rumpled. It was my wedding dress.

A week before, in a frenzy of unpacking, I had stuffed the dress into the bottom of a huge plastic bag and thrown it out with the garbage—the marriage had been a nightmare, and my new closet is small. I would never wear the thing to costume parties, and I wasn't cruel or greedy enough to sell it and jinx someone else's marriage.

Still, I was stunned to see it there on the street—up for sale along with other people's old shoes and ashtrays. I wanted to ask the sidewalk vendor how much he was selling it for, but I couldn't speak. I went home, passing some kids throwing rocks at a dead rat, and wondered if there was a deep symbolism at work: Would I never escape my past?

Some friends came over, and I tried to ask them if they had seen a wedding dress on the street. But I couldn't get the words out. I started laughing, and crying. Finally, I managed to tell them, and they grabbed my arm and we raced back down the street.

The dress was gone. The man who had sold it just gave us a blank look when we asked him about it.

This is one of those stories I will never tell my mother.

MEG COX

UPPER WEST

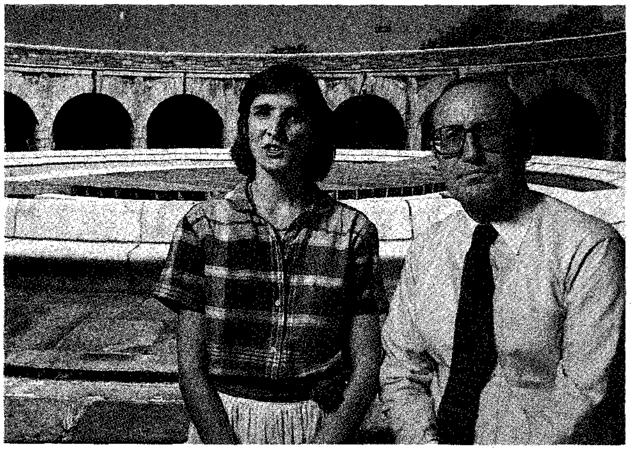
RIVERSIDE DRIVE

“WE ARE ON A LANDFILL CREATED BY Robert Moses,” says Susan Angevin, walking through the Riverside Park rotunda. “This was once a real *gathering* place. Look at it now.” Angevin, executive director of the Riverside Park Fund, sweeps a hand toward a once lovely marble fountain that hasn't worked in years.

The fund—started last year by businessman Peter Wright and run by Angevin—wants to get the park in shape again. Wright, 44, has turned to the co-op boards along Riverside Drive for support. So far, thirteen boards—what Wright calls his “vertical block associations”—have given $1,500 each. Foundations such as the J. M. Kaplan Fund gave grants. Wright put together a board of activists and hopes eventually to raise a half-million each year. “Everyone was afraid that the Woody Allen–funny, culturally oriented West Side would turn into the East Side,” he says. “That hasn't happened.”

Angevin, 32, a historic preservationist with a master's degree from Columbia, conveys boundless enthusiasm for the Upper West Side's longest stretch of green. Walking north, she points toward Mount Tom, an outcropping at 84th Street. “Edgar Allan Poe sat up there,” she says, “staring down at the Hudson.” At 116th Street, she stops at a fountain with a neoclassical frieze of vines, dolphins, and shells. “It's what I love about the park—these little treasures hidden on a hill.” At 122nd Street, she stops at the viewing pavilion across from Grant's Tomb. Built in 1910, the pavilion is a miniature temple that looks more like an exhumed, corroded archaeological relic. The fund has received a grant from the Vincent Astor Foundation for a “preliminary historic-structure report” but needs $25,000 to develop working drawings.

This month, a Rotunda Music Festival is being held to publicize the rotunda restoration, which will cost some $3 million (more than the Parks Department spends each year on the entire park). In October, the fund will start a volunteer program to clean up the park, and hold a black-tie barbecue benefit. “Groups like this stimulate help from the city,” says Parks Commissioner Henry Stern. “The question is, How much will it grow?”



Angevin and Wright: New life for the rotunda.

“You're talking decades when you describe this restoration work,” says Angevin. “And millions of dollars.” But Wright is upbeat. “There's nothing like the private sector in partnership with government,” he says, “for getting things done.”

ANDREA JOLLES

Photograph by John S. Abbott. Illustrations: top, Guy Billout; bottom, Anthony Russo.

ON LOCATION

MICK MEETS HDTV

At 3 A.M., MICK JAGGER IS in a West Side studio, running in place on a blue ramp against a blue background. He's mouthing the words to his upcoming single, "Let's Work," and leering as usual. But the *real* work is going on in the editing room, where Oscar-winning director Zbigniew Rybczynski and editor David Niles are peering into a monitor. On the screen, Jagger is still jogging, but the blue background has been replaced by footage of the FDR Drive. Jagger pounds down the highway behind a Chinese woman in red. Traffic whizzes by.

The "Let's Work" video—a running gag in which butchers, brokers, and Guardian Angels jog through Manhattan with Jagger—also stars an innovative video technology. High-definition television (HDTV) allows Rybczynski to create stunning composite images that he shoots and edits right in the camera. Most videos require weeks of editing and postproduction after they are taped. But when tonight's shoot is over, this video will be complete down to its final special effect.

MICK JAGGER
LET'S WORK

Jagger at "Work," finished image on the single's sleeve.

With 1,125 lines of resolution (almost four times that of ordinary video), HDTV combines video's simple editing with the picture quality of 35-mm. film, and allows a director to layer up to fourteen images onto a single shot. Invented in Japan more than ten years ago, HDTV is starting to take off in video, film, and advertising (it's used in a new Reebok commercial and in *Julia & Julia,* a movie starring Kathleen Turner and Sting that's due next year).

"With HDTV, you can build a totally artificial electronic set and change it in seconds," says Rybczynski, who has turned out five HDTV clips, including one for John Lennon's "Imagine" that was shown at Cannes and will be in the New York Film Festival. "It's more alive than film, and more clever: You can create a perfect sunset in the studio, or have an actor redo a line without waiting for dailies."

"HDTV is not really like video *or* film," says Niles, who opened Captain, the world's first HDTV production house, five years ago in Paris. "It cuts production costs in half. It really is the wave of the future." There are only two HDTV studios in the United States, both in New York: Rebo, which opened last year (and did the Reebok ad), and 1125, which Niles and HBO veteran Mal Albaum launched in June.

Work on Jagger's video began weeks ago, when a crew went on the road to shoot the background footage. The camera's movements were recorded by a motion-control device, which now replaces the cameraman on the set—the computer controls the camera, repeating its original moves for each frame.

Jagger is running alongside a bouncy funeral procession that was taped earlier that day. "Ain't gonna sweat for you," he wails. "Ain't gonna sigh for you." A corpse jumps from the coffin, Jagger topples, then resurfaces with a drink in hand. "Ain't gonna cry for you." Everybody applauds. "That's great," says Rybczynski. "Now let's get back to work." On the tape, a graceful woman runs toward Jagger. But he has already left the studio. PHOEBE HOBAN

PRICES

HERE'S WHAT IT COSTS TO golf these days:

☐ Set of MacGregor CG-1800 clubs at World of Golf (147 East 47th Street), $495.

☐ Greens fee for eighteen holes at Bethpage State Park, Bethpage, Long Island (516-249-0700), $10 per person.

☐ Dues at Siwanoy Country Club, Bronxville, New York (914-337-3840), $5,000 initiation fee, plus a $3,300 annual charge.

☐ Seven-day golf vacation at Sea Pines resort, Hilton Head Island, South Carolina (800-845-7018), including double-occupancy room but not airfare, $805 to $1,175 per person.

☐ Driving golf balls for one hour at Richard Metz Golf Studio (35 East 50th Street), $10.

Photograph by Deborah Feingold/Outline. Illustration: Bettmann Archive.

CHOW

Ristorante Romano

WHAT'S HOT IN ROME? The answer becomes obvious on the via Condotti when the sun turns shoppers into lasagne al forno. Rome was a brief stopover on my way to Tuscany, but since years had gone by since my last visit, I wanted to catch up.

What I caught, however, was the local flu. "I have it, too," sniffled a Roman friend. "Everyone does."

Aside from the heat and flu, Romans weren't agreeing on very much—not the new government or the conservation of the Sistine Chapel frescoes. "The colors are brighter," a colleague said, "but some say that without the patina, they lack depth."

Nor was there agreement on where to eat. Unlike New York's restaurant scene, Rome's does not often change. Romans don't flock to the latest hot place. Politicians, models, and society people still go to Nino, on via Borgognona. Businessmen still go to Harry's Bar, on the via Veneto. George's, on via Marche—very social and expensive—is still where pretty people go in summer to sit in a beautiful garden. But no one could name a "best" restaurant, or a restaurant-of-the-moment—a fact I found refreshing.

I happily settled for a typical Roman dinner at Trattoria del Pantheon (del Pantheon 55), which Romans call Fortunato, after the owner, Fortunato Baldassarri. Grilled porcini, saltimbocca, watermelon—this was plain food, nicely prepared. After dinner, I passed Quinzi & Gabrieli (via delle Coppelle 5), a new spot for fish, and then ducked into the Hemingway Bar (via delle Coppelle 10), a cross between Cafe Greco and Nell's. The crowd was young and bright—even on a stifling weekend in the Eternal City.

Back in New York, I needed a pasta fix. I called Bice, the newest Italian transplant—and couldn't get a table.

Back in the infernal city.

JANE FREIMAN

TV

Couch-Potato Heaven

"IT SOUNDED LIKE THE perfect job," says Lisa Aufenanger, 27, a perky woman from Long Island. "My husband complains that all I do is watch TV, and here was an opportunity to get *paid* for it. What could be better?"

Aufenanger was watching the cable network Nick at Nite last month when she saw a help-wanted commercial: "Do you dream about the robot from *Lost in Space*? Do you own a Gumby? Do you speak the TV language?" Those who answered yes were invited to apply for a job as Nick at Nite's acquisitions manager—the executive who chooses new programming (well, reruns) for Nick, which runs in Long Island, New Jersey, and Westchester after 8 P.M., when Nickelodeon signs off. Aufenanger—and 1,800 others—soon applied.

"When we had the opening, it just seemed like a logical idea," says Geraldine Laybourne, general manager of Nick at Nite. "Ever since we went on two years ago, our viewers *thought* they programmed the network. They've been sending in four-page letters telling us what shows to run. We figured this would make the hiring process more interesting."

It has done that. Among the applicants is a man who mailed in a TV set he'd broken through excessive channel changing. Another wrote his résumé in lyrics—to the tune of the theme for *Mr. Ed,* the show about a talking horse. But there's been some confusion over whether the job offer is real or just a stunt. Nick fans have been fooled before: When the network bolstered its schedule—a lineup of such classics as *My Three Sons* and *Car 54, Where Are You?*—with a week-long "String-A-Thon," 14,000 viewers called in to pledge their spare string.

Mr. Ed says, "Nick wants you.*"*

Nick *has* invited 35 viewers for interviews, but it's also considering ten candidates from within the industry. "We meant the ad as a legitimate offer," says Laybourne, "but we're not going to hire anyone who isn't qualified." A decision will come this month. Applicants are keeping their antennae crossed.

BEN SVETKEY

TRANSITIONS

A FEW DAYS AGO, I PHONED Georges Rey, a French restaurant in my neighborhood that I hadn't been to in a year or two. When the owner, Georges, answered, I asked for a reservation for two.

"*Bien,*" he said, and then mentioned that he had moved the place around the corner. "What time would you like to come in?"

"Around eight."

"In the morning or night?"

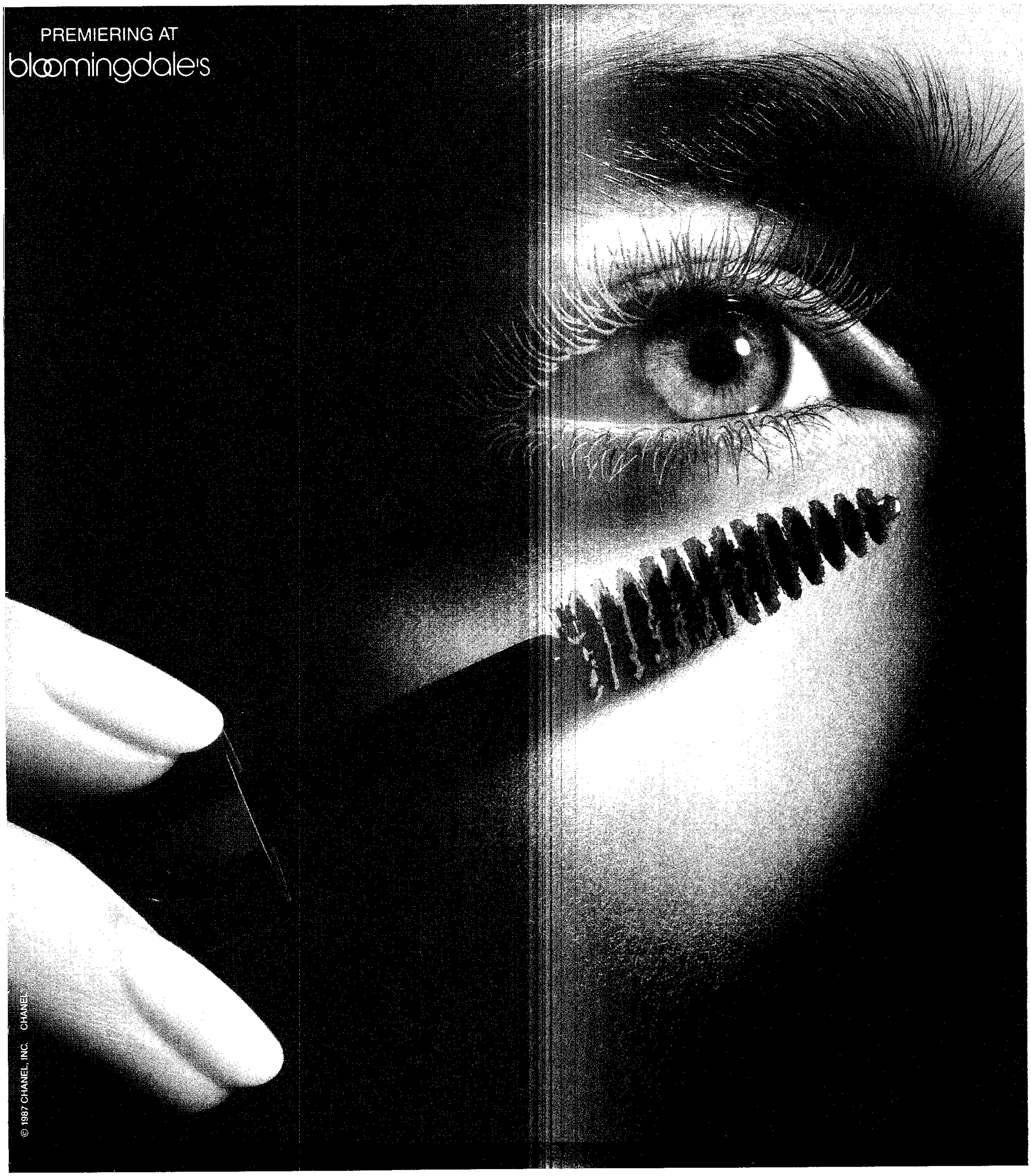
"Tonight," I said, wondering if he now served lamb chops for breakfast. I asked if he still did the house specialty, moules farcies.

"Oh, yes," he said. "We do all the muscles."

I thought he sounded a bit bizarre. "Is this the same Georges Rey?" I asked.

"This is Georges Rey," he said. "But now we're Sun Rey. They raised my rent. I had to close the restaurant. Now I make a tanning salon instead." PATRICIA BURSTEIN

Photograph: Phototeque. Illustration by Karen Barbour.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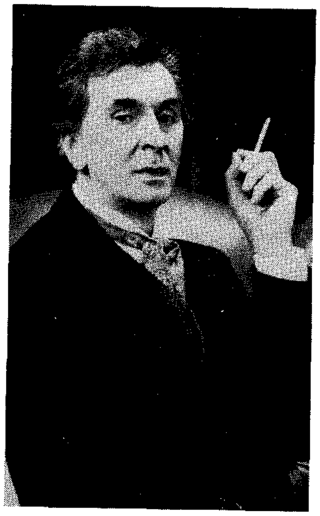
BY RUTH GILBERT

RUTH RECOMMENDS

'SHERLOCK'S LAST CASE'

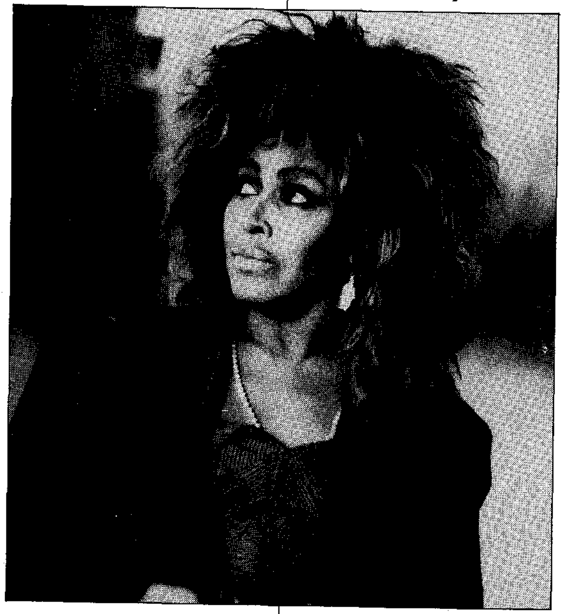


Frank Langella plays the fiddle-playing, opium-smoking (only to help him think) sleuth in this thriller, written by Charles Marowitz. It's previewing now and opens August 20 at the Nederlander Theatre.

Charles Moulton's tap dancing triggers synthesized sounds, and the Alchemedians, those amazing clowns, juggle everything from metal bowls to fiery torches, at the Central Park Bandshell August 21 at 8 p.m. It's free!

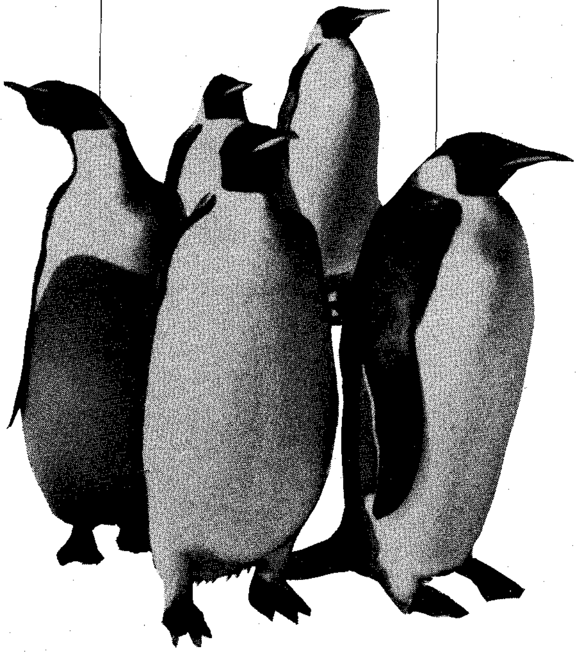
PLATINUM QUEEN

The eagerly awaited Tina Turner brings her "Break Every Rule" show to Madison Square Garden on August 24. She's been on the biggest European tour in history, and now we've got her, together with her Anglo-American backup band.



HAPPY ANNIVERSARY!

It's the thirteenth year on Broadway for A Chorus Line, *and for Broadway, that's very lucky. Here's Bruce Anthony Davis as Richie, with a flock of friends. This Michael Bennett chef-d'oeuvre is at the Shubert Theatre.*



'ANTARCTICA: THE LAST CONTINENT'

On August 22 at 8 p.m., Channel 13 examines the area's animals and the nations competing for control of its mineral and food resources. The local inhabitants (left) are obviously holding their own conference.

'INSIDE OUT'

Elliott Gould (left) portrays a man who hasn't left his apartment in years. Howard Hesseman tries to calm his friend's irrational fear of life outside. Robert Taicher directed, and the film opens August 21 at Cinema II.

Photographs: top left, Paul B. Goode; top right, Martha Swope; bottom left, Kevin Schafer.

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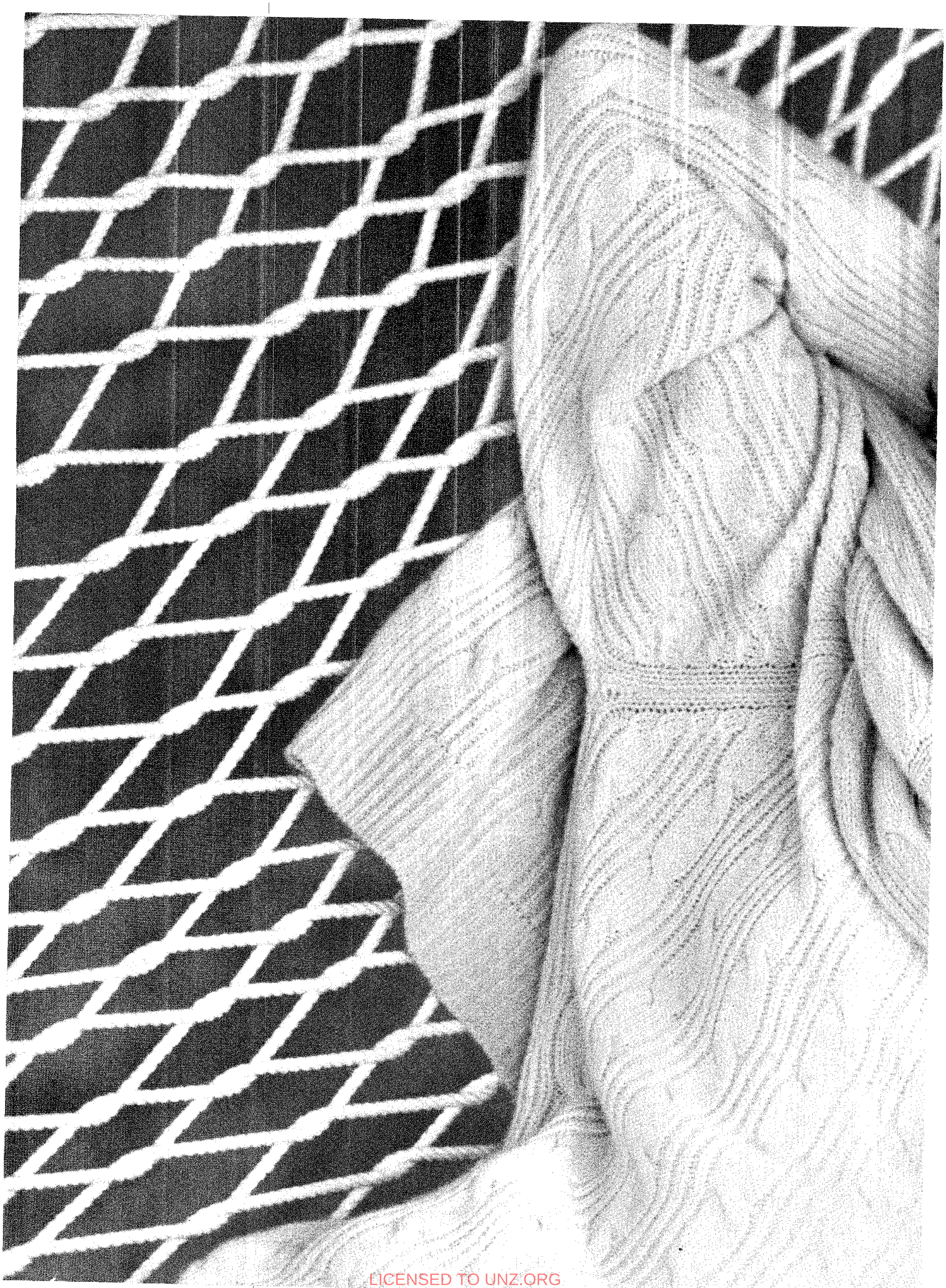
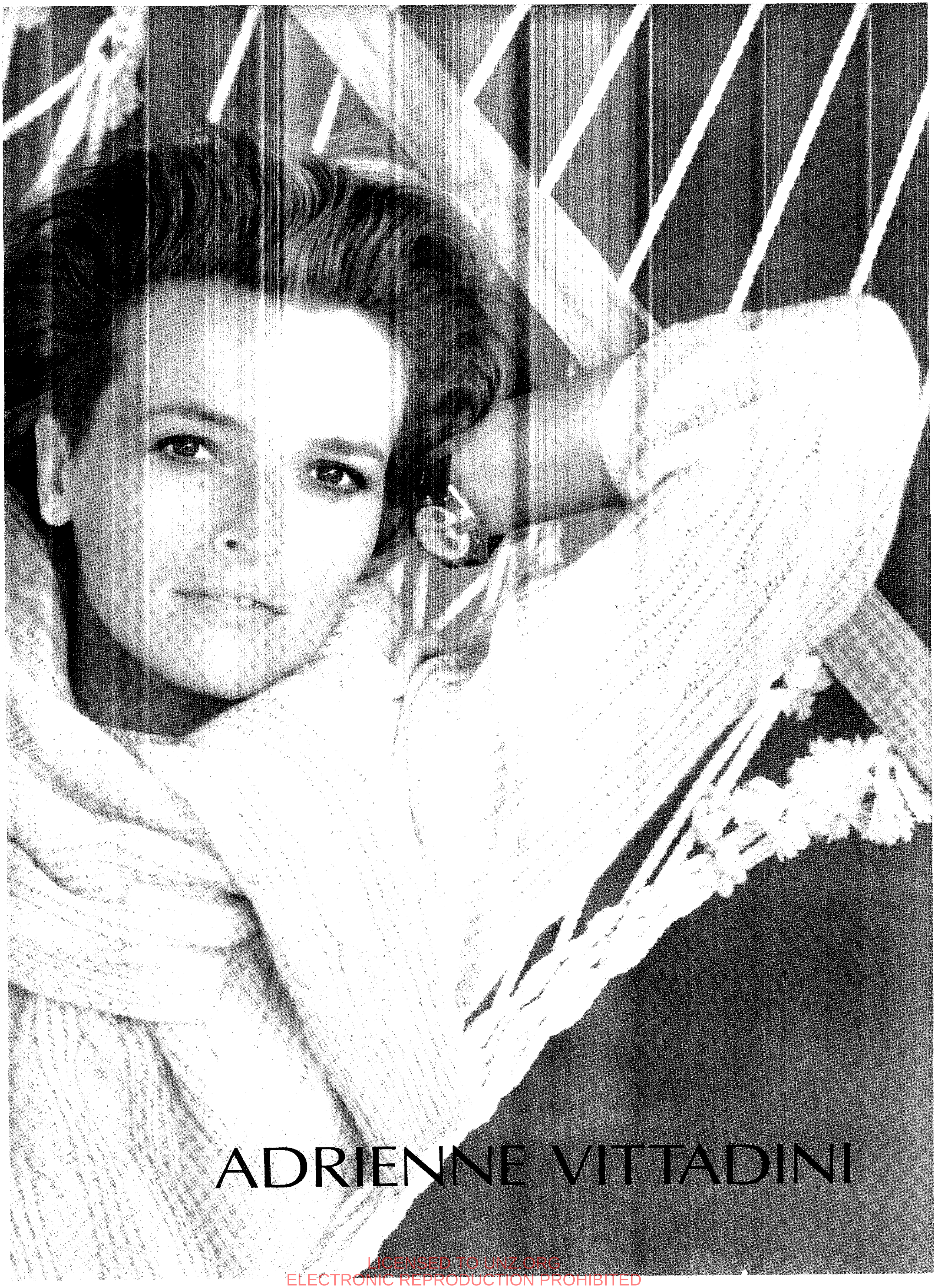



ADRIENNE VITTADINI

NEW YORK

ATTACK OF THE PEOPLE METERS

WHAT THE NEW RATINGS MAY DO TO THE NEW SEASON

BY EDWIN DIAMOND

BEGINNING THIS SEPTEMBER, there will be a new era in television. The big difference won't be in what television does for its viewers—*The Cosby Show*, *60 Minutes*, and *Smurfs* will be pretty much the same this season as last—but in what viewers do for television.

The so-called people meters, the A. C. Nielsen company's new push-button system for measuring the popularity of TV programs, will replace the old paper-and-pencil diaries—the chief method, since the 1950s, of analyzing who watches television. People meters are hand-held devices about the size and shape of a TV set's remote control, and they register who in a "typical" TV household—mom, pop, the kids, Aunt Sally, or a visiting friend—is watching what.

The information is important to companies that advertise on TV, to the ad agencies that tell them which programs to buy, to broadcasters dependent on these sales for survival, and to the creators of programs, whose power and prestige may rise or fall with the audience numbers. Ratings also determine which programs the rest of us will see. People meters, in short, are about ratings and the $8.5 billion in TV-advertising revenues that ABC, CBS, NBC, Fox Broadcasting, and the cable systems are scrambling for this year.

At first glance, the new technology seemed like progress—faster, more sophisticated, and more accurate than the handwritten diary system. In the last year, however, networks and other interested parties have taken a second glance, as people meters have been tested in real, rather than hypothetical, households. Very few people who professionally watch the people who use the people meters like what they see. Complaints range from questionable methodology to more general indictments. Bill Rubens, NBC's vice-president for research, says, "People meters are against human nature."

Some of the criticism is self-serving: Early people-meter tests suggested that the overall size of the TV audience might be smaller than the old system indicated. But even the advertising agencies, whose clients would benefit from the lower advertising costs created by smaller audiences, have grown increasingly wary of the brave new world of people meters. Bill Hamill, executive vice-president of media research at Nielsen, acknowledges that the company can't promise "a perfect standard of truth."

In fact, the battle over people meters once again reveals just how *imperfect* the "science" of TV-audience measurement really is. Yet despite the controversy, people meters will replace Nielsen diaries next month. Actually, there were two Nielsen samples. One group of 1,700 households was wired with "passive" boxes that recorded the stations that sets were tuned to when they were on. Another sample of 2,600 households used the program diaries, in which the specific viewing choices of individual household members were to be recorded. The two samples were then used to determine the size of the audience and its composition—so advertisers would know, for example, how many women from 18 to 49 were tuned to *Dynasty* and might catch their shampoo spots.

NOW THAT THE DIARIES ARE being scrapped, finding anyone to say a good word about them is tough. True, they may have made sense 25 years ago, before cable, VCRs, and the growth of new networks. Then, there were relatively few programming choices, and it was easier to remember what was watched. The "typical" family lived in a simpler household, and the "homemaker" usually filled out the diaries. Moreover, the same popular, regularly scheduled programs benefited from a halo effect—"I must have watched Walter Cronkite last week"—

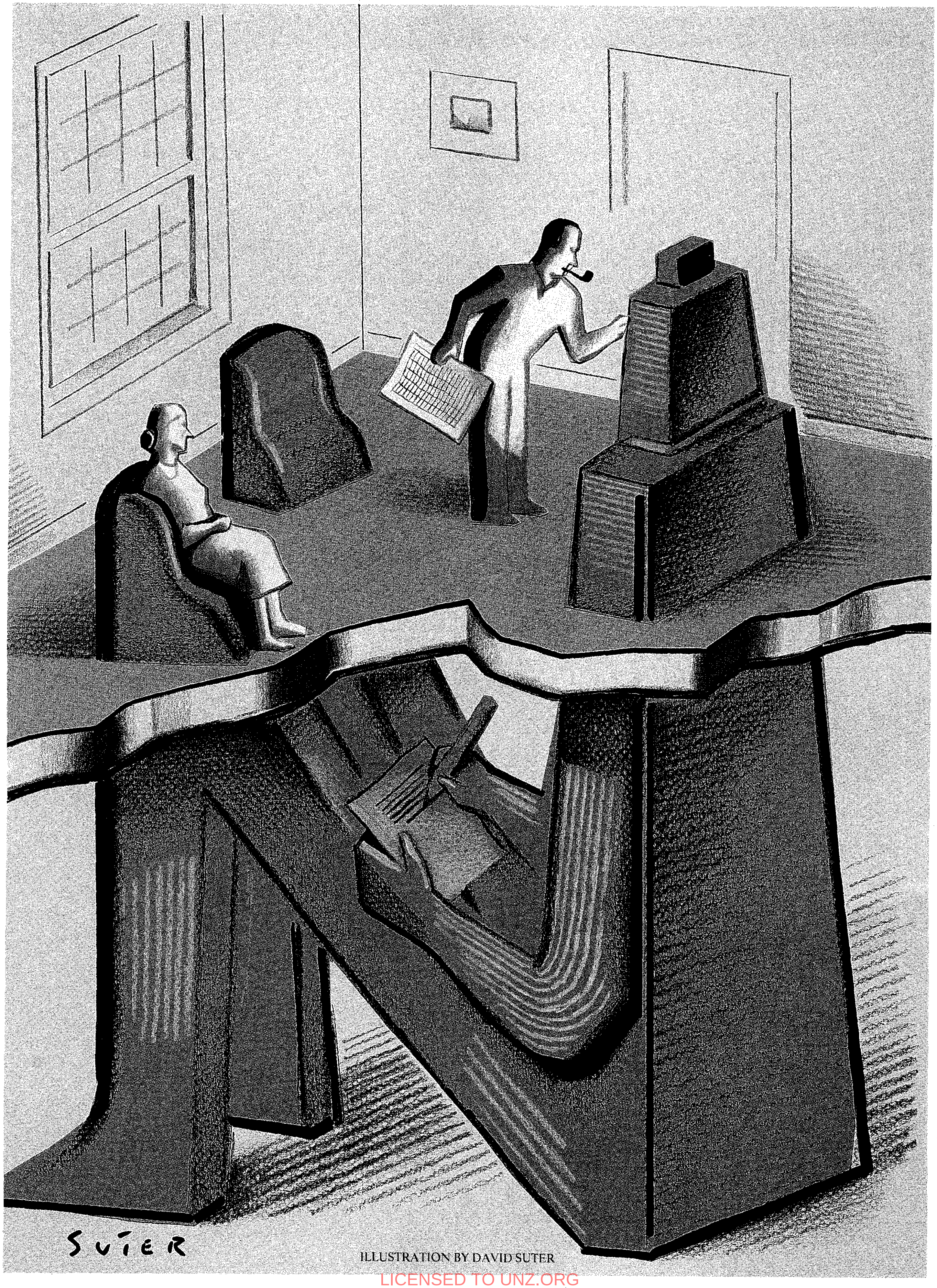


ILLUSTRATION BY DAVID SUTER

THERE'S CONCERN THAT THE METERS OVERREPRESENT YOUNGER, MORE SOPHISTICATED VIEWERS.

and were recorded whether they had been watched or not.

Marvin Mord, vice-president of marketing and research services at ABC, sums up: "We knew the diaries were biased, but at least they were consistent in their biases." Besides, there have always been supplementary sources of information—Nielsen's local-market diaries, telephone polls, rival services, the networks' own research, and agency focus groups.

Nielsen was moved to the push-button system in part because a potential competitor, AGB Television Research, with funds from the networks and several ad agencies, started a people-meter experiment in Boston in 1985. For the past year, Nielsen has had people meters in 1,000 households. At stake are shares in the $45-million-a-year audience-research business. To be fair, Nielsen had long worried about the shortcomings of the diaries. In 1957, it experimented with a method that required no human thought whatever—a pressure-sensitive electronic cushion wired to seats around the TV set (father's chair, mother's sofa). The Nielsen whoopee cushion was discarded when people couldn't be counted on to sit where they were assigned—even in the Eisenhower fifties.

THE 1987-MODEL PEOPLE METER, then, represents another step toward the goal of a human-free system, courtesy of technology. But two practical problems have rudely shattered the researchers' dreams. First of all, you don't need a Ph.D. in statistics to figure out that any demographic bias in selected households will affect the validity of the measurements. Though TV audiences reflect every class, age, and region of the country, each of the big three networks attracts a characteristic audience. CBS, for example, has a relatively older, more southern, more rural audience than ABC or NBC. Cable households tend to draw younger, better-educated people.

CBS, naturally, protested when early people-meter samples showed a bias toward the western states and audiences under 35. John Dimling, the resident people-meter specialist at Nielsen, acknowledges that "due to staff problems in the field, we were short in the South and heavier in the West." But the sample, he suggests, is being adjusted.

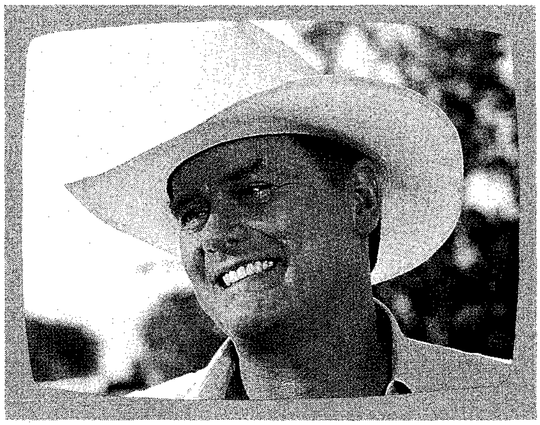
Other corrections may be more difficult. David Poltrack, vice-president for research at CBS, says that fully 50 percent of the households selected to use the people meters turned Nielsen down (the acceptance rate for the diary system was around 60 percent, but the industry went along on that ride). CBS wants Nielsen to determine just who the refuseniks are and how they differ demographically or psychologically from the accepters. Poltrack suspects that they are more infrequent viewers ("I don't watch TV very much, so I shouldn't be in this study") or perhaps "technophobes"—people uncomfortable with high-tech gadgetry. Poltrack's counterpart at ABC, Marvin Mord, speculates that the refusers might be blue-collar people who have "worked hard all day and don't want to be bothered at night with keypads when they watch TV." Nielsen has been relatively relaxed about the refusers. "It's not a major problem," Dimling says. Besides, he argues, "the people-meter sample is better than the diary sample."

Outside the Nielsen ranks, there was instant excitement about the alleged high-tech bias of the people-meter system. The idea that people meters might overrepresent younger, more sophisticated viewers—and in turn favor the programs they like—received page-one attention in the New York *Times* in June. Supposedly, the generally zippier ABC schedule—and ABC's *Max Headroom*, in particular—would benefit. NBC would do well, too, while CBS shows, with their more linear approach, would lose out. The most commonly cited example pitted CBS's *Dallas* (traditional narrative) against NBC's *Miami Vice* (quick cuts, rock-video style). Under the old Nielsen system, *Dallas* won 25 to 33 percent more of the audience than *Miami Vice* did. With people meters, the *Dallas* lead was cut to just 5 percent.

Miami Vice's triumph may be short-lived. Experience with people meters once they have been in households for a while has begun to undercut a lot of suppositions. The technology is hardly high-tech. Nielsen's remote device has eight buttons, numbered—in a low-tech way—from 1 to 8. A ninth position is labeled OK. The demographic profile of each household member is entered into Nielsen's records.

The woman of the house, say, is 38, college-educated, and works part-time. She is assigned position 1. She arrives home, turns on the set, and, with a "ratings box" stowed out of sight, selects a channel, which is registered along with the time. Red and green lights on a flat box on top of the TV set keep flashing until the woman presses 1 and then OK to lock in her choice. When she leaves the room, she is supposed to press 1 and OK again to signal that she's no longer watching; when she re-enters, she must press 1 and OK again.

The technology is not off-putting; rather, it's routine and can become boring. The flashing lights are a steady reminder that household members have a simple-minded Pavlovian task to perform: two or three hours a day, seven days a week, month after month. NBC's Rubens asks, "Can you imagine anyone doing it all the



FUTURE SHOCK: *Will old favorites like* Cosby *and* Dallas *continue to come out on top with the new ratings technology?*

time, for the greater good of the American people?"

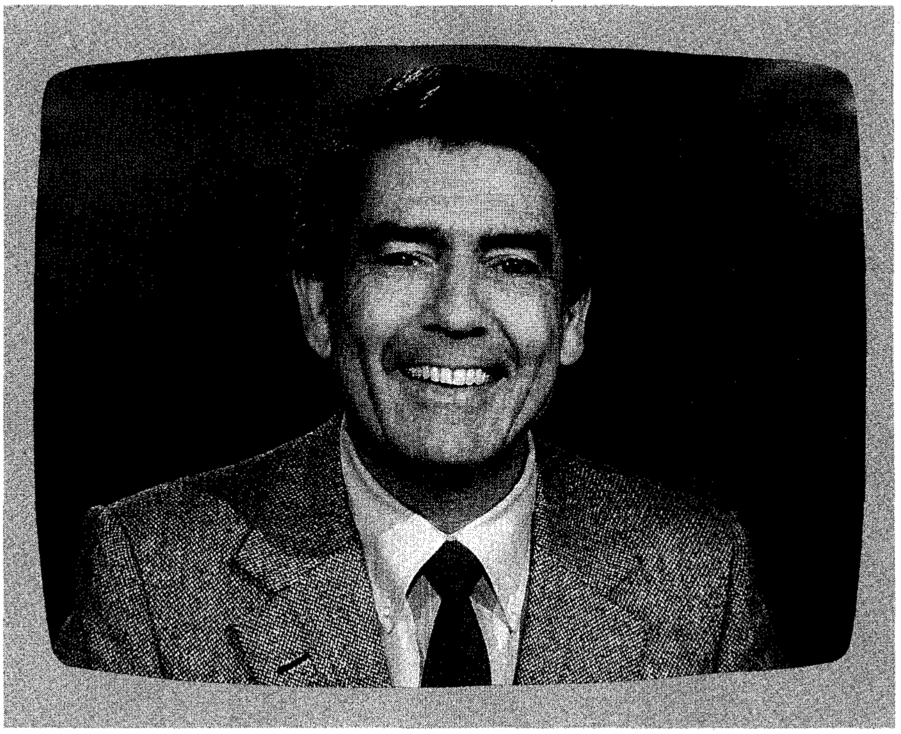
The evidence, so far, is that many may not. A significant percentage of people-meter households cannot be tabulated. Users encounter equipment problems, get spooked by the system, or spook it themselves—by putting tape over the flashing lights, for example. These "out of tab" households may account for as much as 25 percent of all people-meter households, and tend to be those younger families that *Max Headroom* and similar shows were supposed to attract. Younger people, it seems, drop out of tab more frequently because of mobility, family size, and affluence. They own more TV sets, are more likely to subscribe to cable systems, and have more children. Consequently, they are more likely to disconnect or have downtimes. The people least likely to fall out of tab over time, on the other hand, own just one set and are older and more sedentary. People over 65—CBS's viewers, perhaps—have the lowest out-of-tab rates, the greatest sense of duty to the Nielsen measurements, and in time could be overrepresented in the people-meter sample.

A LOT OF THIS IS STILL SPECULATIVE, but the statistics have already made for some strange bedfellows. ABC, the *Max Headroom* network, and linear old CBS both claim to be so dissatisfied with people meters that they have canceled their Nielsen contracts. The cancellation has a certain *pro forma* quality; all the parties are trying to renegotiate the contracts before September (CBS, in the meantime, has signed with AGB, at a price less than half what Nielsen was charging). The talk has already produced some results: Nielsen, for example, has agreed to address the boredom factor. It originally wanted to keep people meters in households for five years, holding down its costs of installation, logistics, and demographic research. The networks wanted people meters in households no longer than a year. A compromise of two years was reached.

The critics still worry about the refusers and the out-of-tabs. One solution might be more incentives to be good Nielsen citizens. At present, people-meter families receive what Dimling calls "modest compensation." Though Nielsen won't say, "modest" can mean 50 cents a week or credits toward gift merchandise. Efforts to solve such difficulties may create greater difficulties. "If there's a great increase in rewards," says Poltrack, "you start influencing behavior, by creating incentives to watch."

The uncertainties of people meters have been matched by a number of surprises. Early reports of less television viewing now require qualification. Some of these lower ratings came out of the AGB Boston test, a sample of 440 households that underrepresented younger families and heavy TV viewers—or so say network researchers. Nielsen's experience with the 1,000 people meters it has been analyzing shows that differences in viewing levels between the diaries and the people meters vary according to the time of day. According to Dimling, prime-time viewing for the big three networks is down slightly; for example, 4 percent fewer women are watching evening shows. But the late-night network numbers are up.

Within the three-network competition, stodgy CBS supposedly lost the most in prime time (down 7 percent), compared with flashier NBC (down 2 percent) and with ABC, the most youth-oriented of all (up 1 percent). Yet no one at ABC is cheering out loud, given the prospective out-of-tab rate for younger households. For that reason, one of ABC's negotiating points with Nielsen, according to Marvin Mord, involves a guarantee that the out-of-tab households stay below a certain percentage. Equally confounding, *The CBS Evening News With Dan Rather*—presumably, the choice of the old generation—did marginally better, and NBC's *Nightly News*, rated No. 1 in the diary system, did marginally worse in one recent people-meter sample. According to Dimling, the network-news race is so close that "from a statistical point of view, the diary numbers and the people meters are the same." So much for claims of one network's news triumphs or another's decline and fall.



RATHER BIG NEWS: The CBS Evening News *beat NBC and ABC in one people-meter sample.*

THE MOST ASTONISHING BEHAVIOR in the era of the people meters has come from the advertising community. Despite reports of lower viewing levels and sampling problems, the summer—or "up front"—marketplace has produced a 10 to 15 percent increase in the price of advertising for this season. A year ago, the industry fretted that the glory days of double-digit price increases were over. Now, even if a top-rated program loses two rating points in people-meter households, it may still earn more money this year than last. A two-point loss, from a 30 to a 28 rating, translates, at $10,000 per ratings point, to $280,000 for a 30-second commercial (rather than $300,000). But a 10 to 15 percent price increase will bring in $308,000 to $322,000 per spot.

Television has enjoyed these successes so far because the behavior of the clients and their agencies was anchored more in economic realities than in button-pushing. Corporate profits are up, and when companies enjoy excellent earnings, says Poltrack, "they decide to build the cereal franchise through advertising." Companies selling mass-market goods know that nothing matches television.

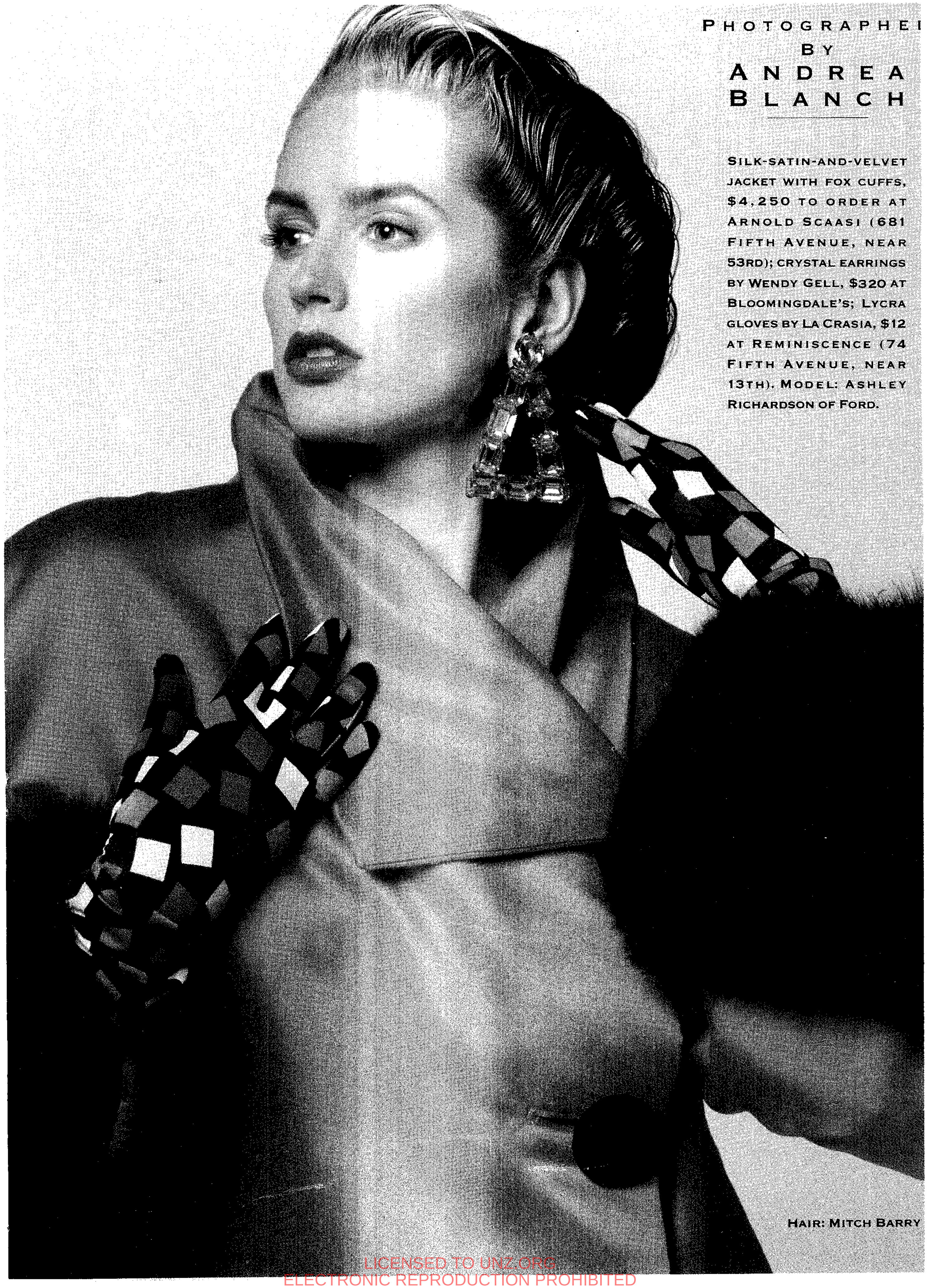
Bill Rubens had predicted "chaos" with people meters. Today, he says he was wrong. "The buyers and the sellers are smarter than the researchers. We have obfuscated so much that they are walking away from people-meter numbers and letting supply and demand take over." ■

JUST FOR THE FUN OF IT

For once, fall is not another variation on the same old story: tweeds, somber colors, and choices for just about every fashion taste. This year, it's a whole new story, and all the designers are telling it with gusto. The ruffles and poufs of Christian Lacroix have given the industry an infusion of spirit—and signaled a break with the past every bit as bold and refreshing as Dior's New Look was 40 years ago. ■ So you won't find a below-the-knee skirt in these pages. What you *will* find is an explosion of color—emerald green, fire-engine red. And everyone, it seems, is in a blue period. ■ Amid more conformity than usual, the designers' individuality still comes through. Calvin Klein keeps it stark and simple; Carolyne Roehm dazzles with diamantés and gold. And Stephen Sprouse is back in a big way, combining classic shapes with outrageous prints. A very good time is being had by all. ■

BY

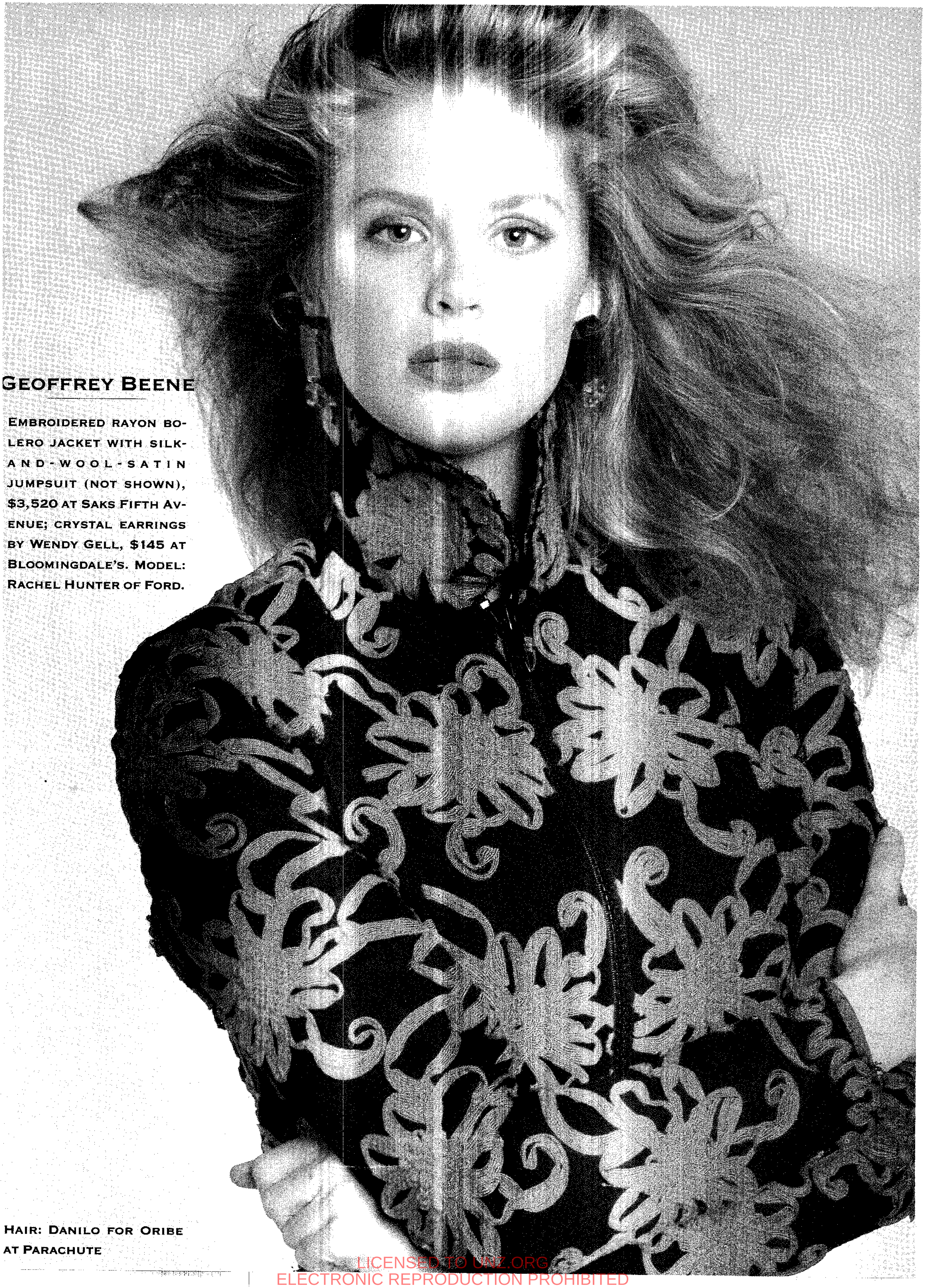
WENDY GOODMAN



PHOTOGRAPHE
BY
ANDREA
BLANCH

Silk-satin-and-velvet jacket with fox cuffs, $4,250 to order at Arnold Scaasi (681 Fifth Avenue, near 53rd); crystal earrings by Wendy Gell, $320 at Bloomingdale's; Lycra gloves by La Crasia, $12 at Reminiscence (74 Fifth Avenue, near 13th). Model: Ashley Richardson of Ford.

Hair: Mitch Barry



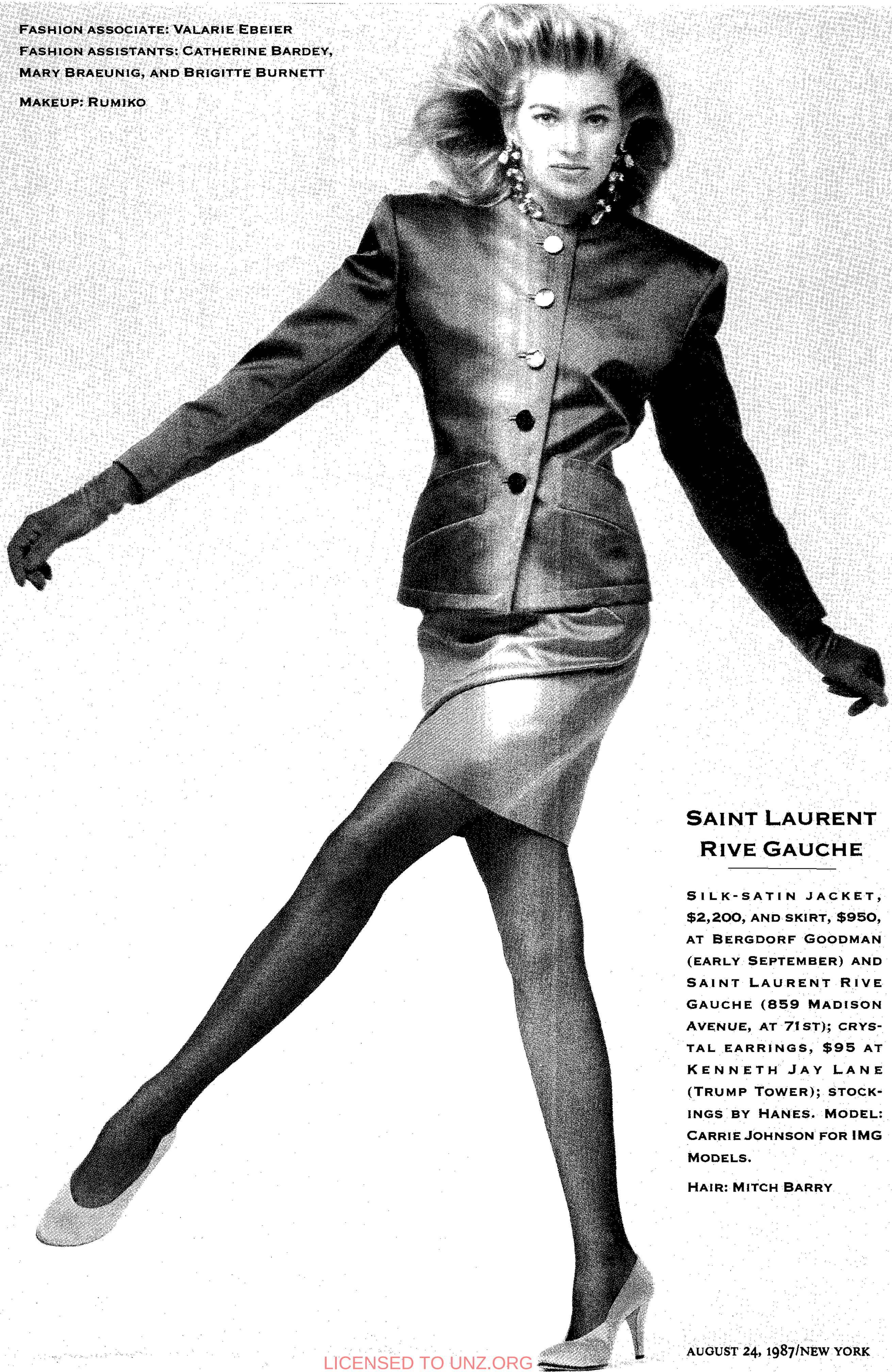
GEOFFREY BEENE

EMBROIDERED RAYON BOLERO JACKET WITH SILK-AND-WOOL-SATIN JUMPSUIT (NOT SHOWN), $3,520 AT SAKS FIFTH AVENUE; CRYSTAL EARRINGS BY WENDY GELL, $145 AT BLOOMINGDALE'S. MODEL: RACHEL HUNTER OF FORD.

HAIR: DANILO FOR ORIBE AT PARACHUTE

FASHION ASSOCIATE: VALARIE EBEIER
FASHION ASSISTANTS: CATHERINE BARDEY,
MARY BRAEUNIG, AND BRIGITTE BURNETT

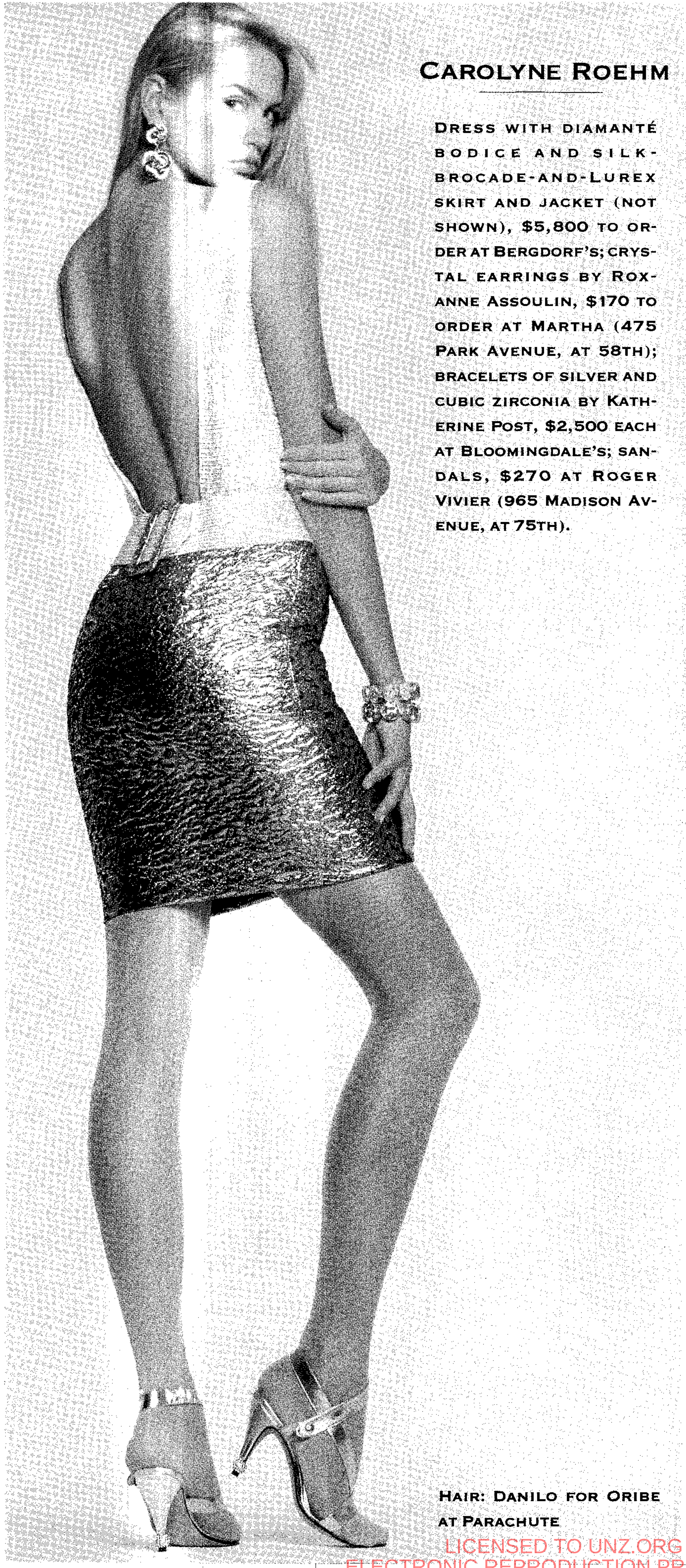
MAKEUP: RUMIKO



SAINT LAURENT RIVE GAUCHE

SILK-SATIN JACKET, $2,200, AND SKIRT, $950, AT BERGDORF GOODMAN (EARLY SEPTEMBER) AND SAINT LAURENT RIVE GAUCHE (859 MADISON AVENUE, AT 71ST); CRYSTAL EARRINGS, $95 AT KENNETH JAY LANE (TRUMP TOWER); STOCKINGS BY HANES. MODEL: CARRIE JOHNSON FOR IMG MODELS.

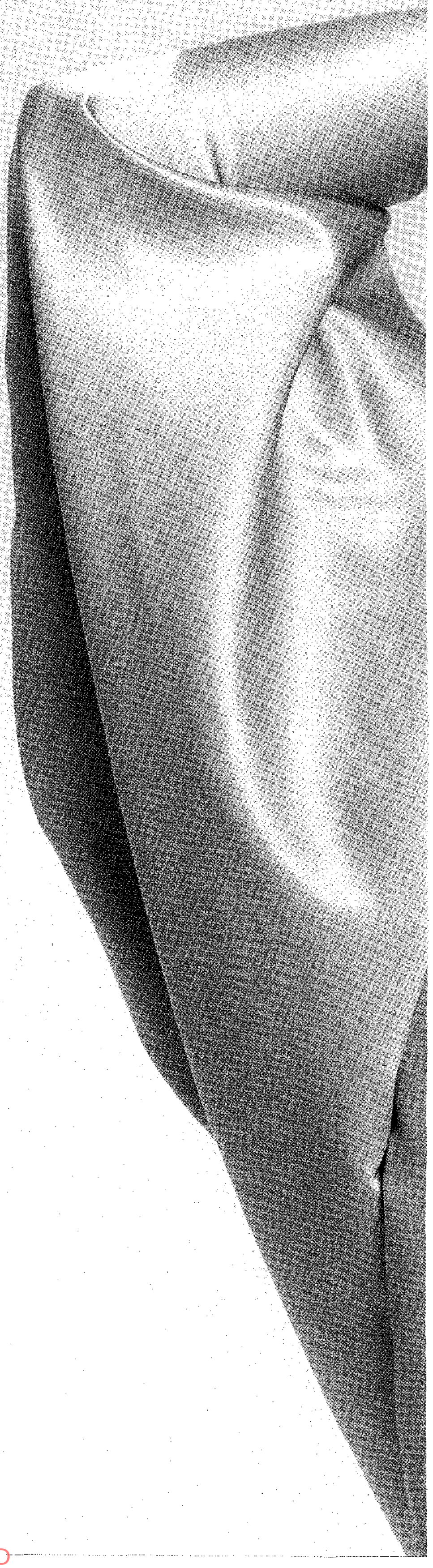
HAIR: MITCH BARRY

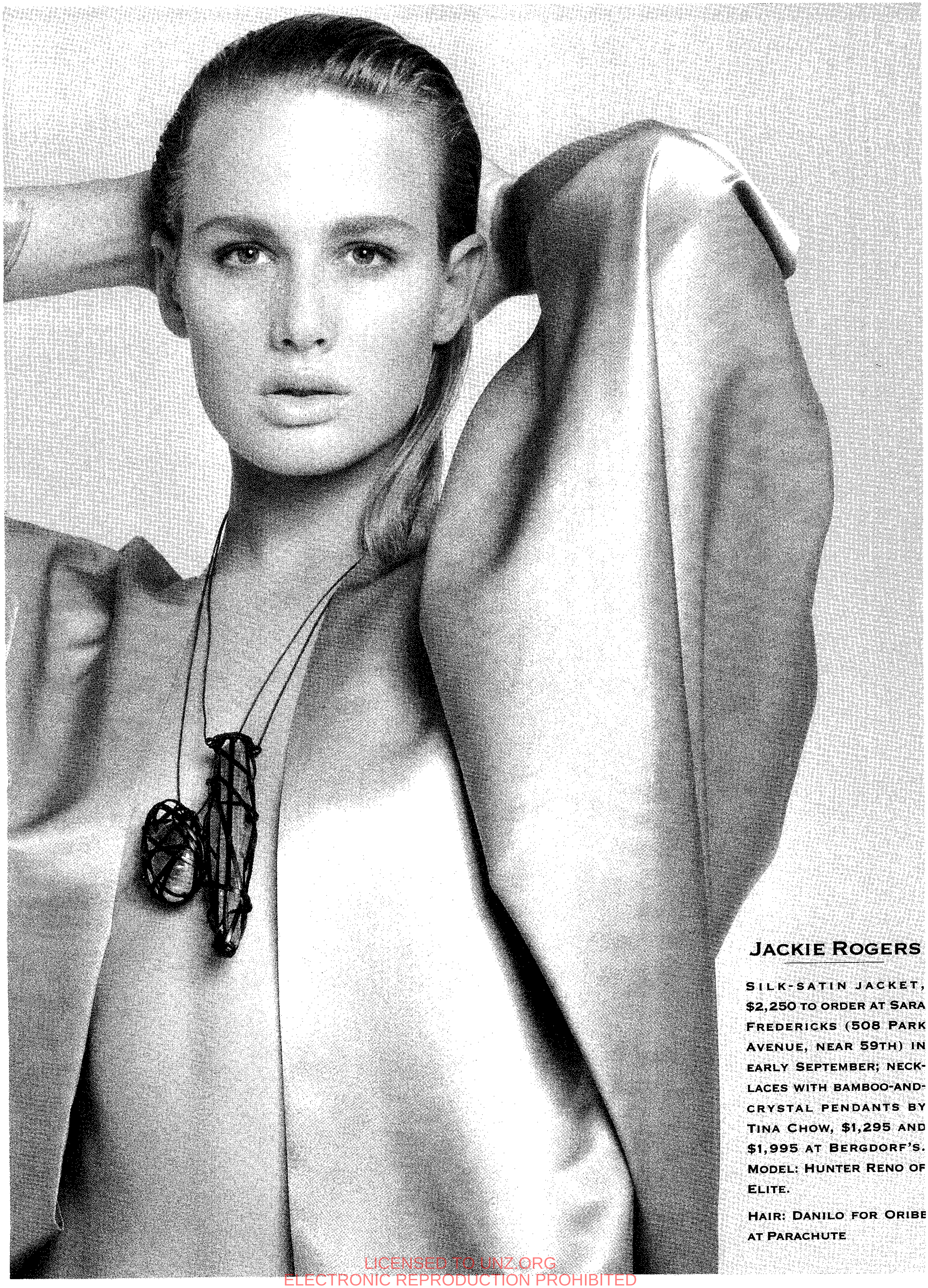


CAROLYNE ROEHM

Dress with diamanté bodice and silk-brocade-and-Lurex skirt and jacket (not shown), $5,800 to order at Bergdorf's; crystal earrings by Roxanne Assoulin, $170 to order at Martha (475 Park Avenue, at 58th); bracelets of silver and cubic zirconia by Katherine Post, $2,500 each at Bloomingdale's; sandals, $270 at Roger Vivier (965 Madison Avenue, at 75th).

Hair: Danilo for Oribe at Parachute

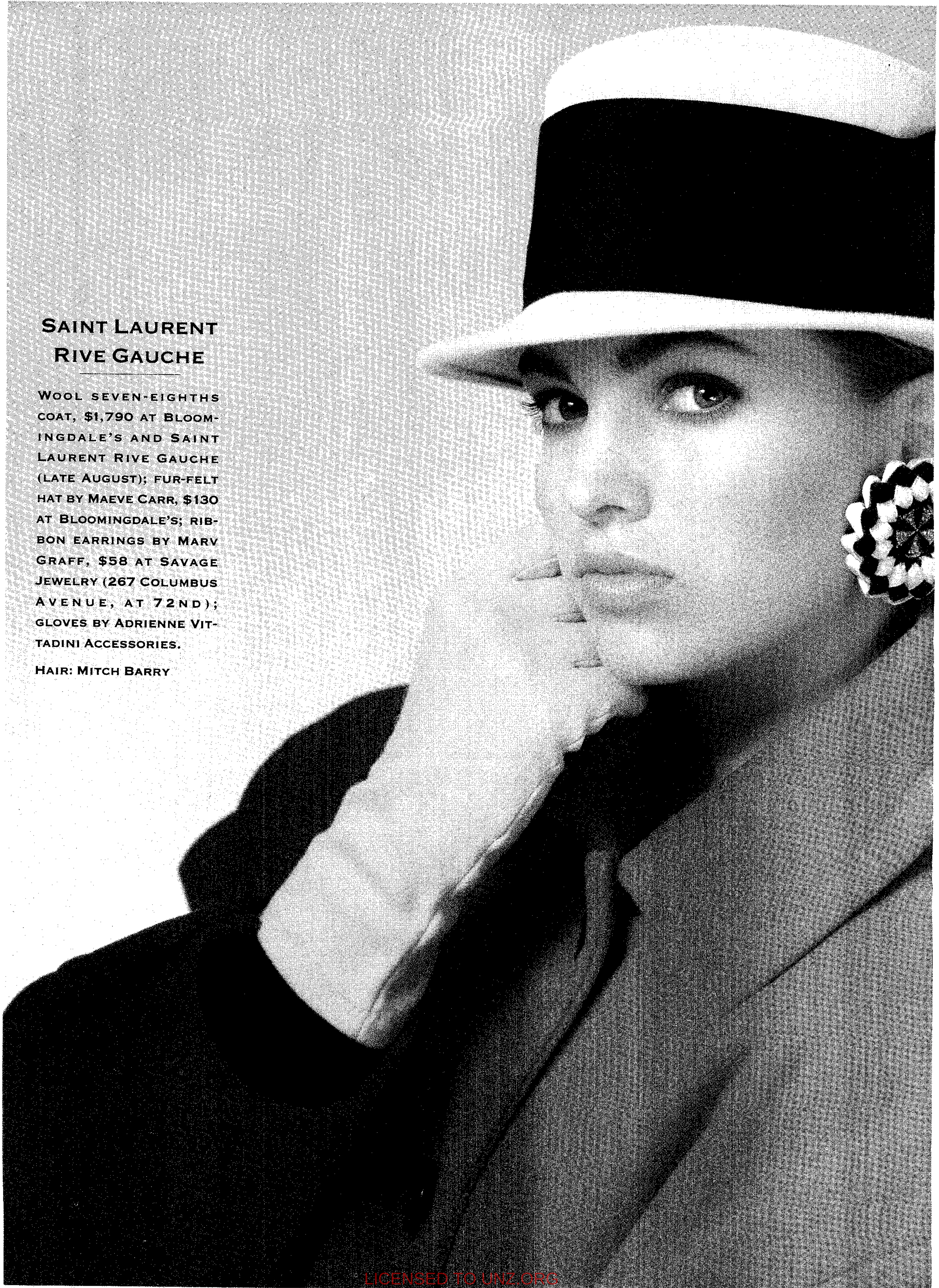




JACKIE ROGERS

Silk-satin jacket, $2,250 to order at Sara Fredericks (508 Park Avenue, near 59th) in early September; necklaces with bamboo-and-crystal pendants by Tina Chow, $1,295 and $1,995 at Bergdorf's. Model: Hunter Reno of Elite.

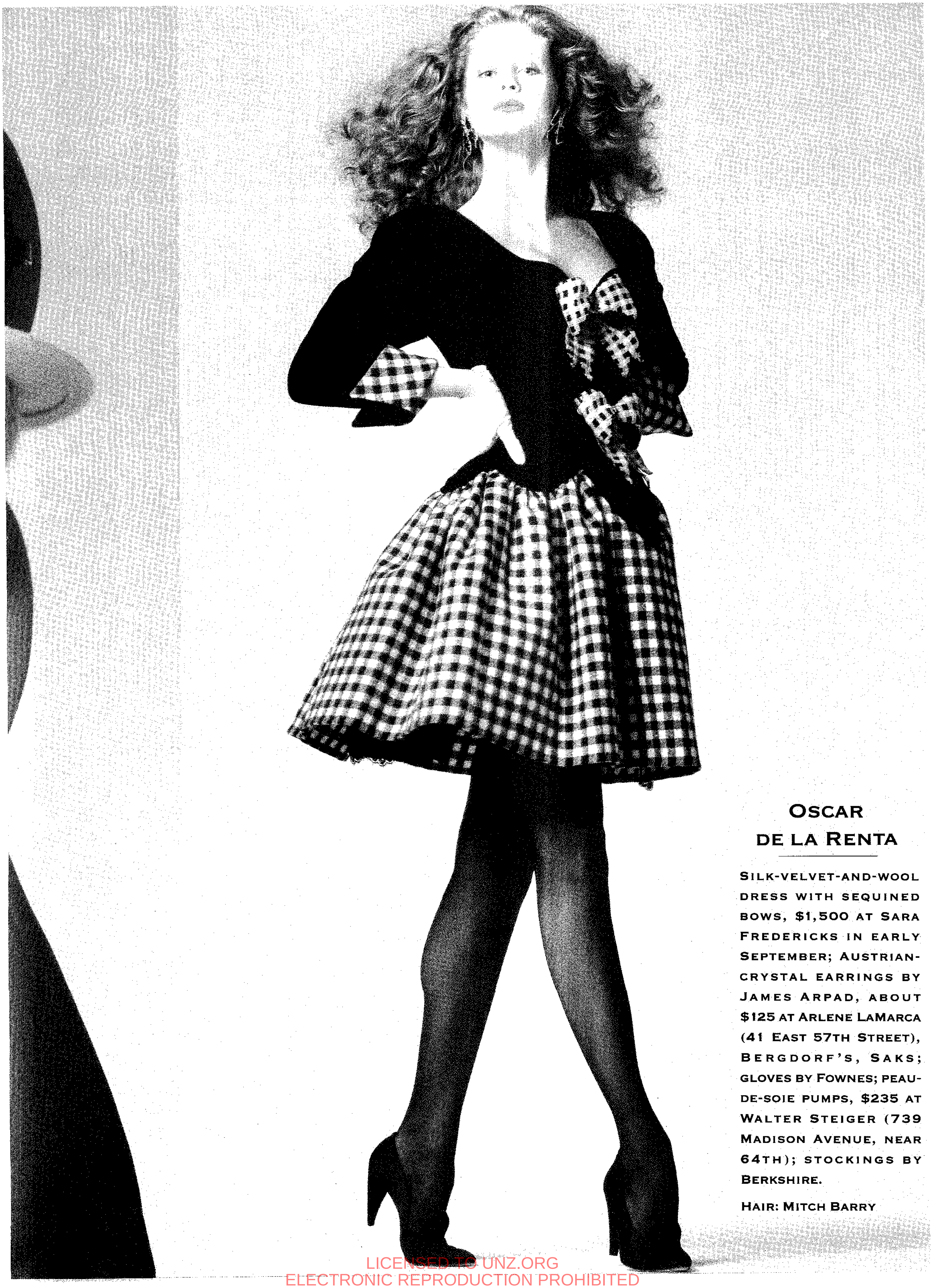
Hair: Danilo for Oribe at Parachute



SAINT LAURENT RIVE GAUCHE

WOOL SEVEN-EIGHTHS COAT, $1,790 AT BLOOMINGDALE'S AND SAINT LAURENT RIVE GAUCHE (LATE AUGUST); FUR-FELT HAT BY MAEVE CARR, $130 AT BLOOMINGDALE'S; RIBBON EARRINGS BY MARV GRAFF, $58 AT SAVAGE JEWELRY (267 COLUMBUS AVENUE, AT 72ND); GLOVES BY ADRIENNE VITTADINI ACCESSORIES.

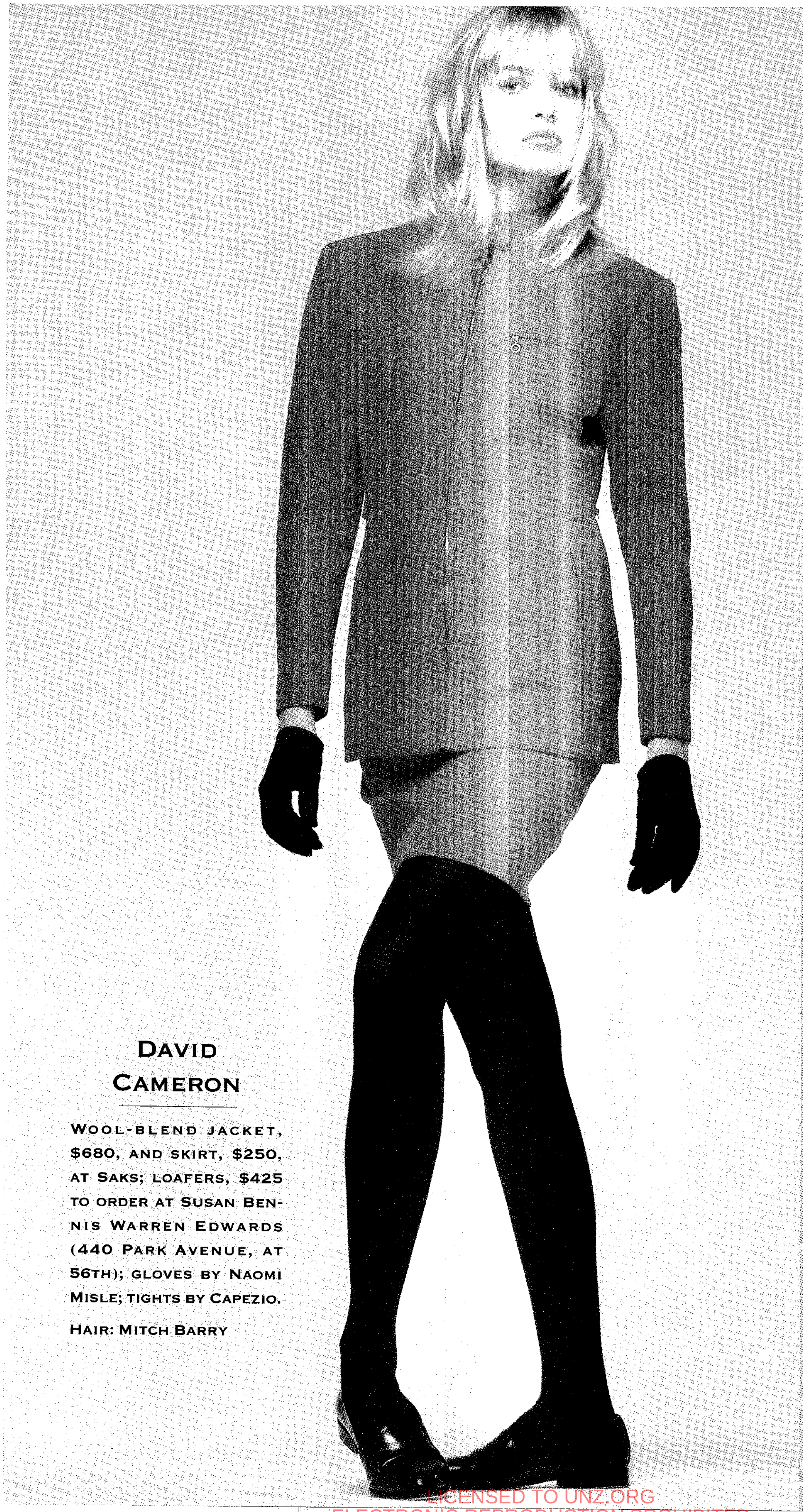
HAIR: MITCH BARRY



Oscar de la Renta

Silk-velvet-and-wool dress with sequined bows, $1,500 at Sara Fredericks in early September; Austrian-crystal earrings by James Arpad, about $125 at Arlene LaMarca (41 East 57th Street), Bergdorf's, Saks; gloves by Fownes; peau-de-soie pumps, $235 at Walter Steiger (739 Madison Avenue, near 64th); stockings by Berkshire.

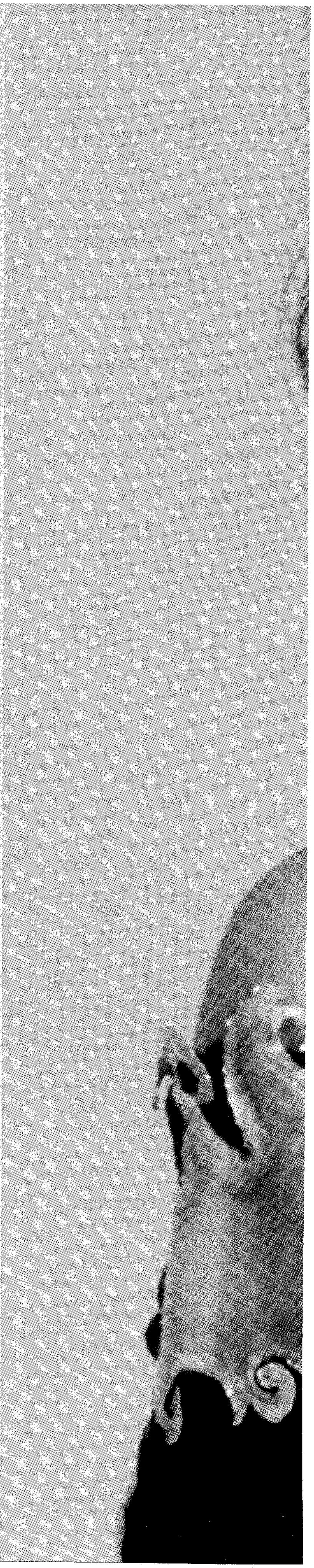
Hair: Mitch Barry

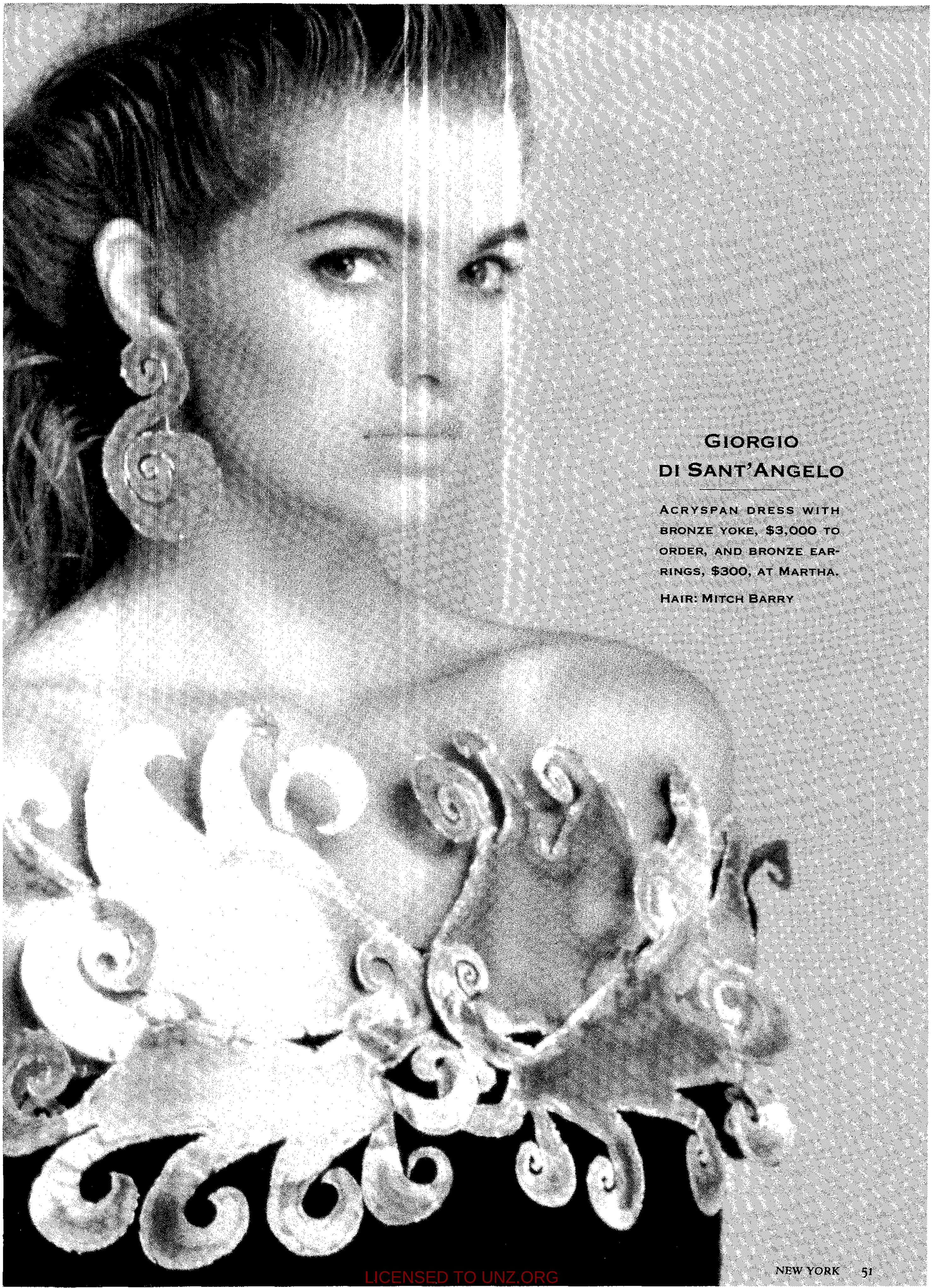


DAVID CAMERON

Wool-blend jacket, $680, and skirt, $250, at Saks; loafers, $425 to order at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); gloves by Naomi Misle; tights by Capezio.

Hair: Mitch Barry

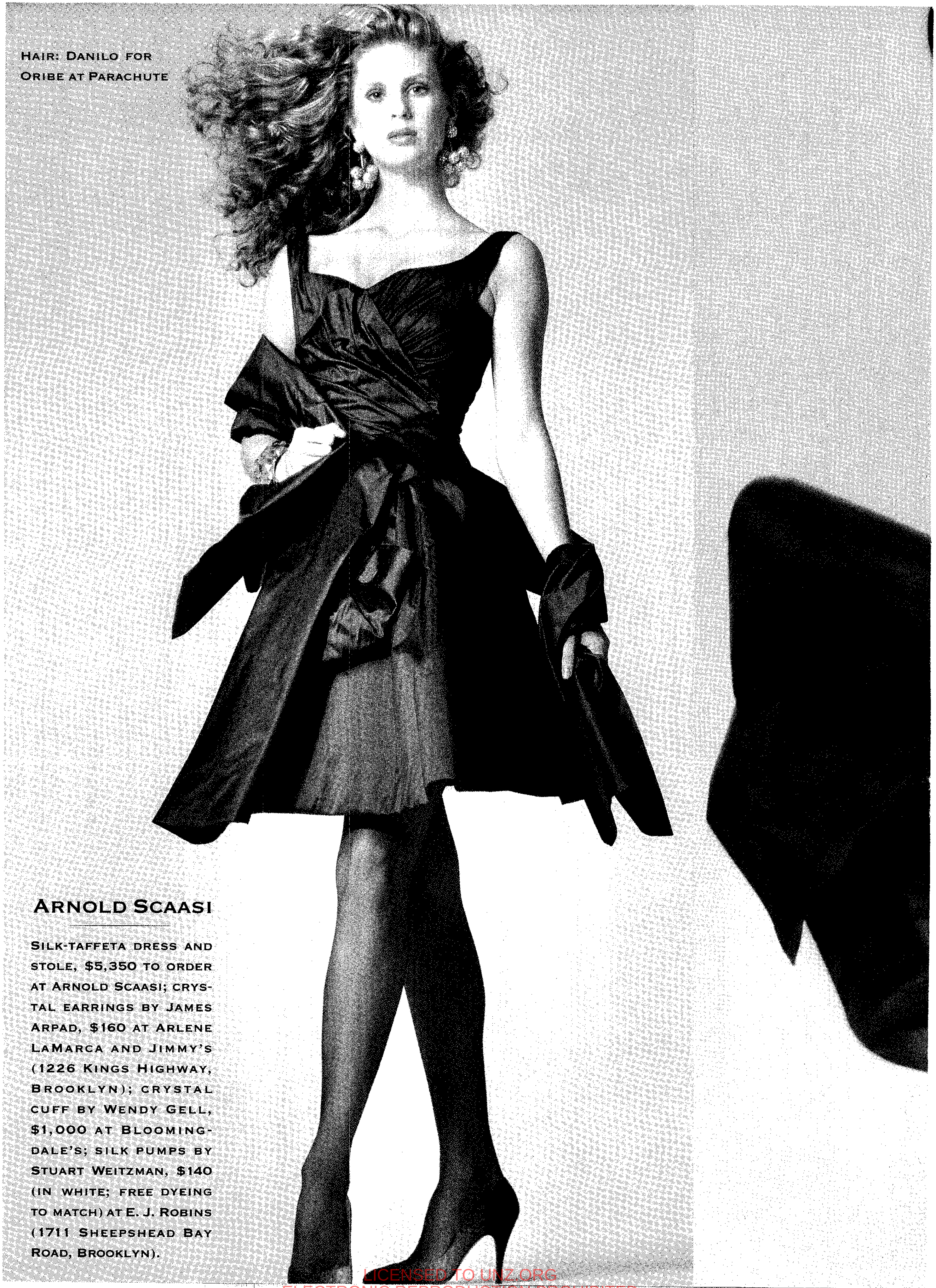




GIORGIO DI SANT'ANGELO

ACRYSPAN DRESS WITH BRONZE YOKE, $3,000 TO ORDER, AND BRONZE EARRINGS, $300, AT MARTHA.

HAIR: MITCH BARRY



Hair: Danilo for Oribe at Parachute

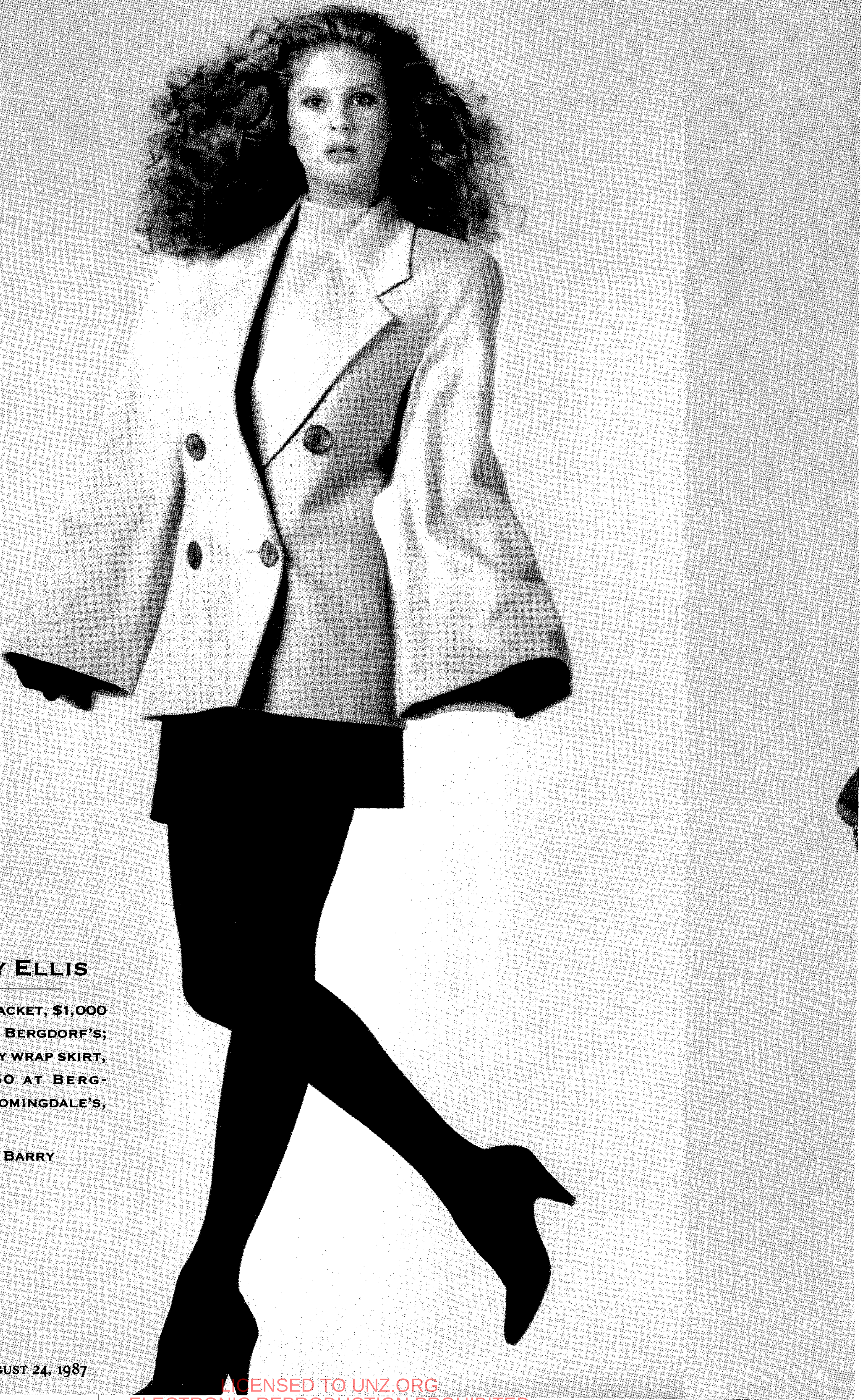
ARNOLD SCAASI

Silk-taffeta dress and stole, $5,350 to order at Arnold Scaasi; crystal earrings by James Arpad, $160 at Arlene LaMarca and Jimmy's (1226 Kings Highway, Brooklyn); crystal cuff by Wendy Gell, $1,000 at Bloomingdale's; silk pumps by Stuart Weitzman, $140 (in white; free dyeing to match) at E. J. Robins (1711 Sheepshead Bay Road, Brooklyn).

NORMA KAMALI

RAYON-MATTE-JERSEY SHIRT WITH SILK-TAFFETA BOWS, $385, SILK-TAFFETA SKIRT, $750, AND RAYON-MATTE-JERSEY PANTS, $192, AT OMO NORMA KAMALI (11 WEST 56TH STREET).

HAIR: DANILO FOR ORIBE AT PARACHUTE



PERRY ELLIS

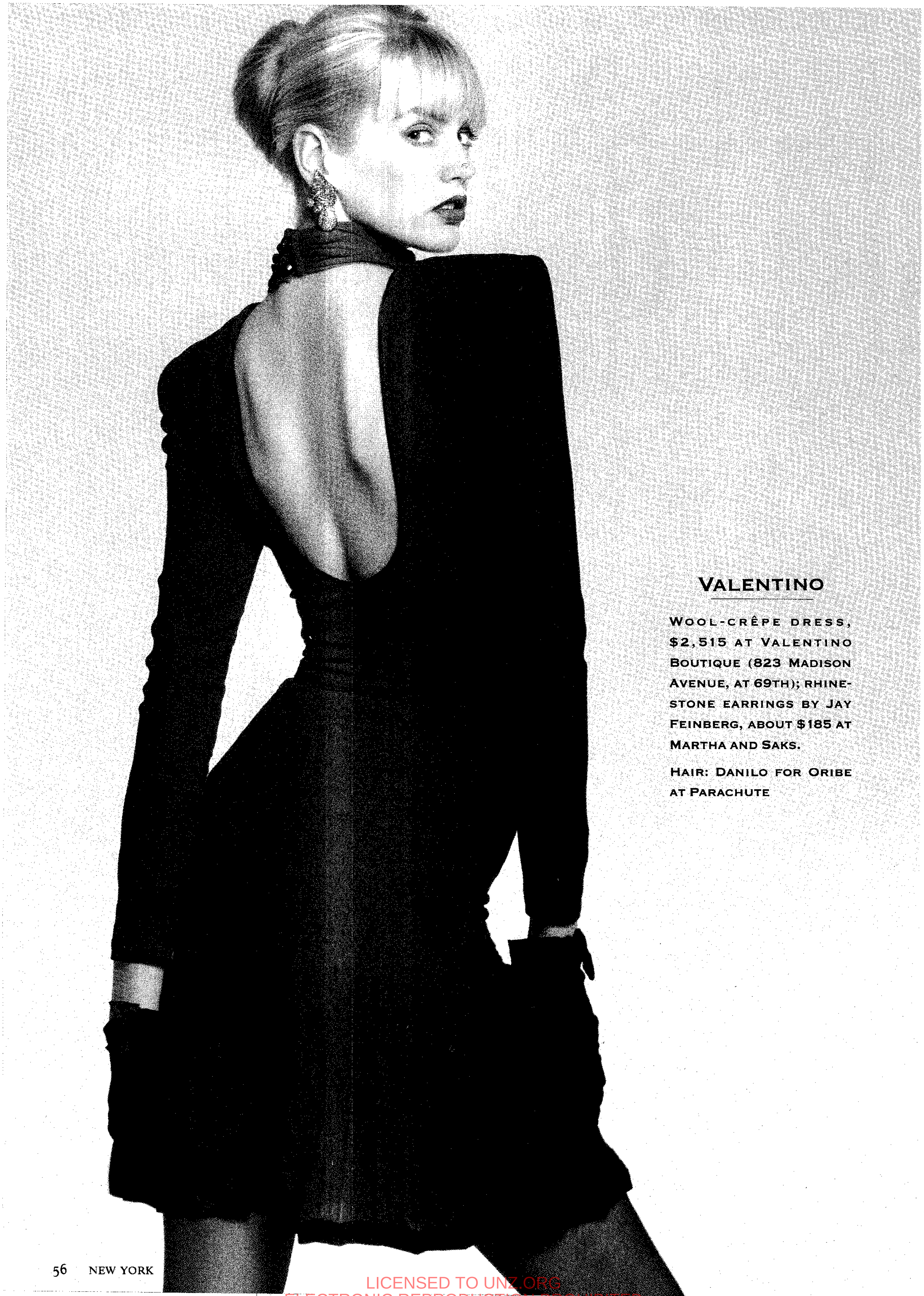
CASHMERE JACKET, $1,000 TO ORDER AT BERGDORF'S; WOOL-JERSEY WRAP SKIRT, ABOUT $250 AT BERGDORF'S, BLOOMINGDALE'S, SAKS.

HAIR: MITCH BARRY

CALVIN KLEIN

SILK-TAFFETA REVERSIBLE COAT, $1,500 (IN BLUE AND GREEN) AT BLOOMINGDALE'S; WOOL-BLEND SWEATER, $135 AT BARNEYS NEW YORK (EARLY SEPTEMBER) AND BERGDORF'S; SILK-VELVET SKIRT, $280 AT BERGDORF'S, BLOOMINGDALE'S, SAKS; PAPIER-MÂCHÉ-AND-GOLD-LEAF EARRINGS BY THERESA DAHL FOR BASIL & COMPANY, $38 AT SAVAGE JEWELRY; GLOVES BY DANIEL SILVER.

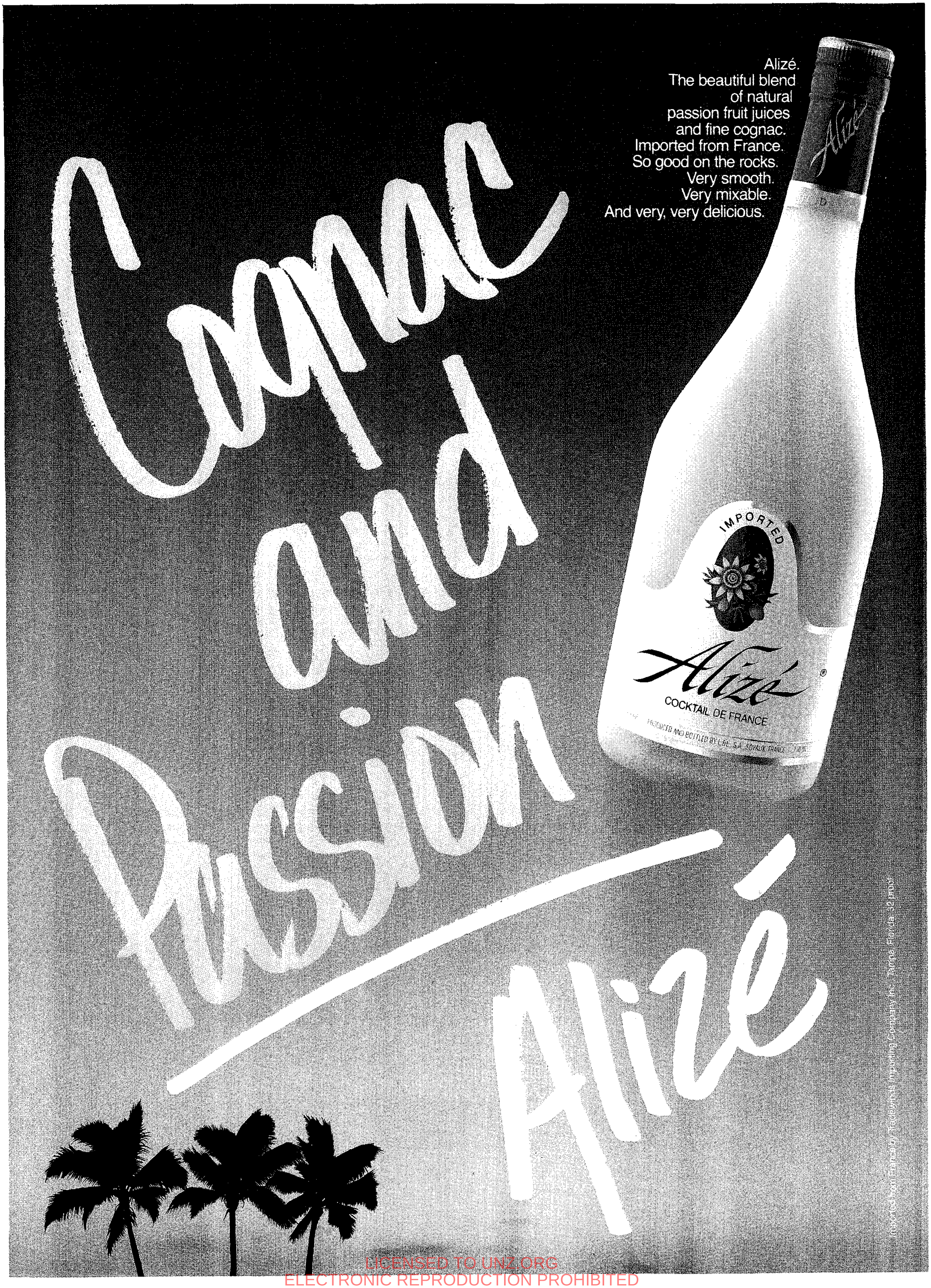
HAIR: DANILO FOR ORIBE AT PARACHUTE



VALENTINO

WOOL-CRÊPE DRESS, $2,515 AT VALENTINO BOUTIQUE (823 MADISON AVENUE, AT 69TH); RHINESTONE EARRINGS BY JAY FEINBERG, ABOUT $185 AT MARTHA AND SAKS.

HAIR: DANILO FOR ORIBE AT PARACHUTE


Cognac
and
Passion
Alizé
IMPORTED
Alizé
COCKTAIL DE FRANCE
PRODUCED AND BOTTLED BY L.D.E. S.A. SOYAUX FRANCE
Alizé

Alizé.
The beautiful blend
of natural
passion fruit juices
and fine cognac.
Imported from France.
So good on the rocks.
Very smooth.
Very mixable.
And very, very delicious.

Imported from France by Tradewinds Importing Company Inc., Tampa, Florida. 32 proof

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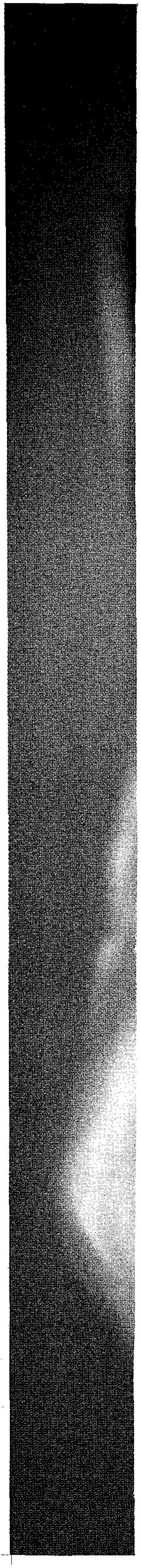
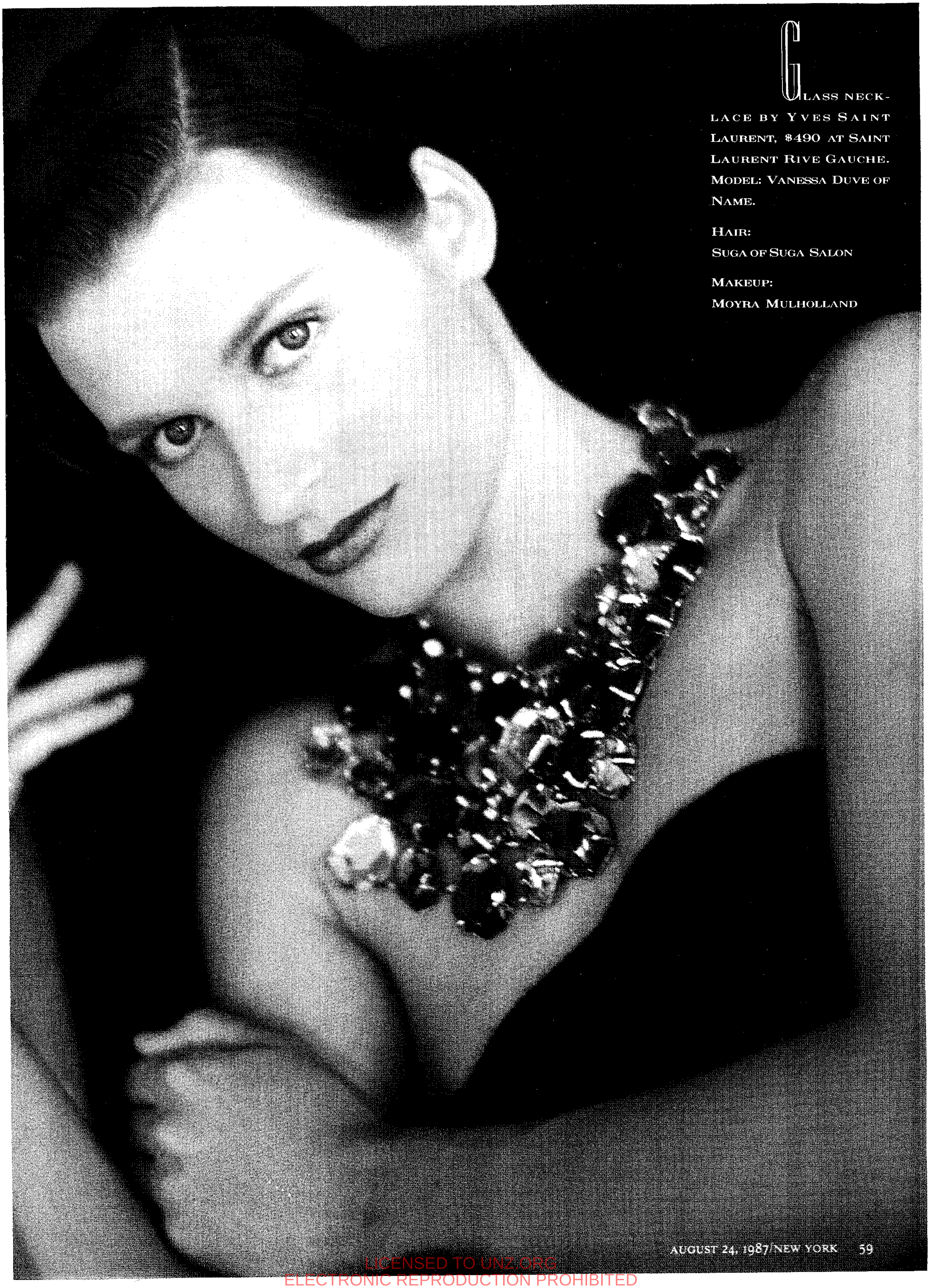
ALL THE TRIMMINGS

IN THE DETAILS THAT MAKE THE DIFFERENCE, CERTAIN TRENDS ARE EMERGING. ANIMAL PRINTS ARE EVERYWHERE, AND SO IS COLOR, SHOWING UP NOT ONLY IN THE CLOTHES THEMSELVES BUT ON HATS, SHOES—AND GLOVES, WHICH HAVE A NEW IMPORTANCE, EMBROIDERED WITH BEADS, TRIMMED WITH BOWS, RISING ABOVE THE ELBOW IF THE OCCASION DEMANDS IT. WIDER-THAN-EVER BELTS CINCH NARROW WAISTS, SUMPTUOUS SWEEPS OF CASHMERE MAKE DROP-DEAD EVENING WRAPS. AND THERE'S OPULENCE IN ORNAMENT AS WELL: SILK ROSES NESTLE IN PRE-RAPHAELITE HAIR, A BIB OF BRIGHT BAUBLES FRAMES THE FACE.

PHOTOGRAPHED BY SANTE D'ORAZIO

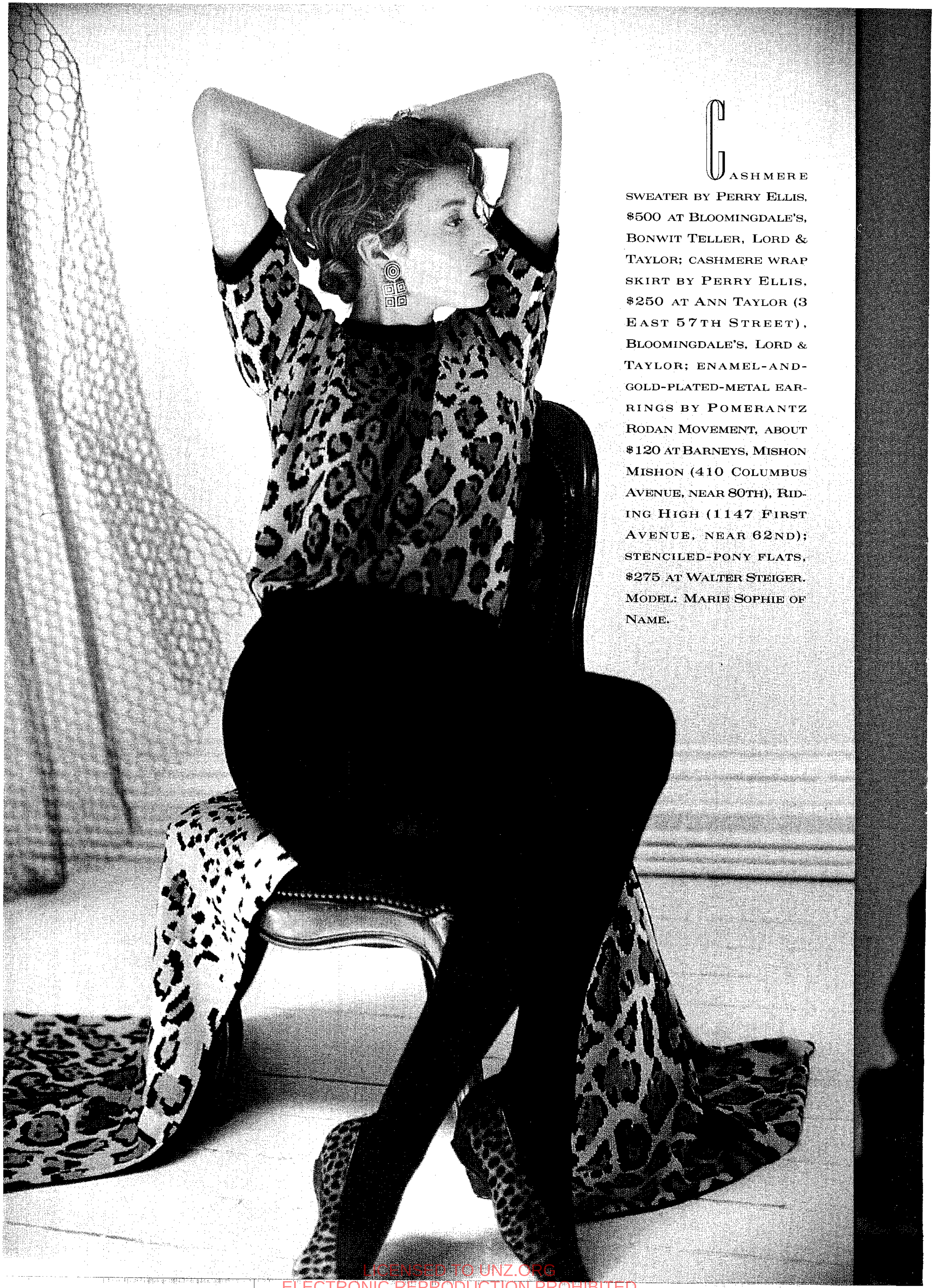




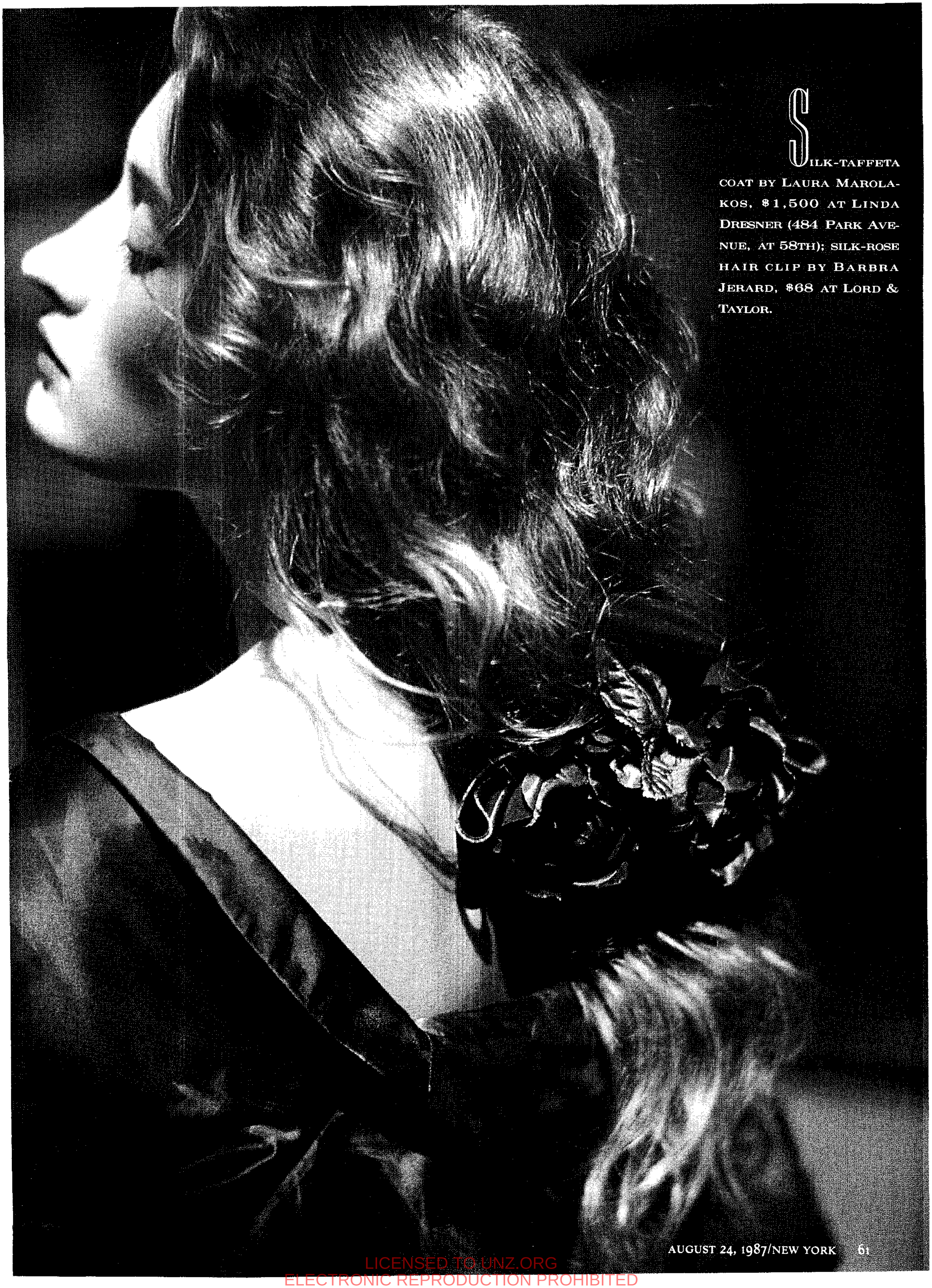
Glass necklace by Yves Saint Laurent, $490 at Saint Laurent Rive Gauche. Model: Vanessa Duve of Name.

Hair:
Suga of Suga Salon

Makeup:
Moyra Mulholland

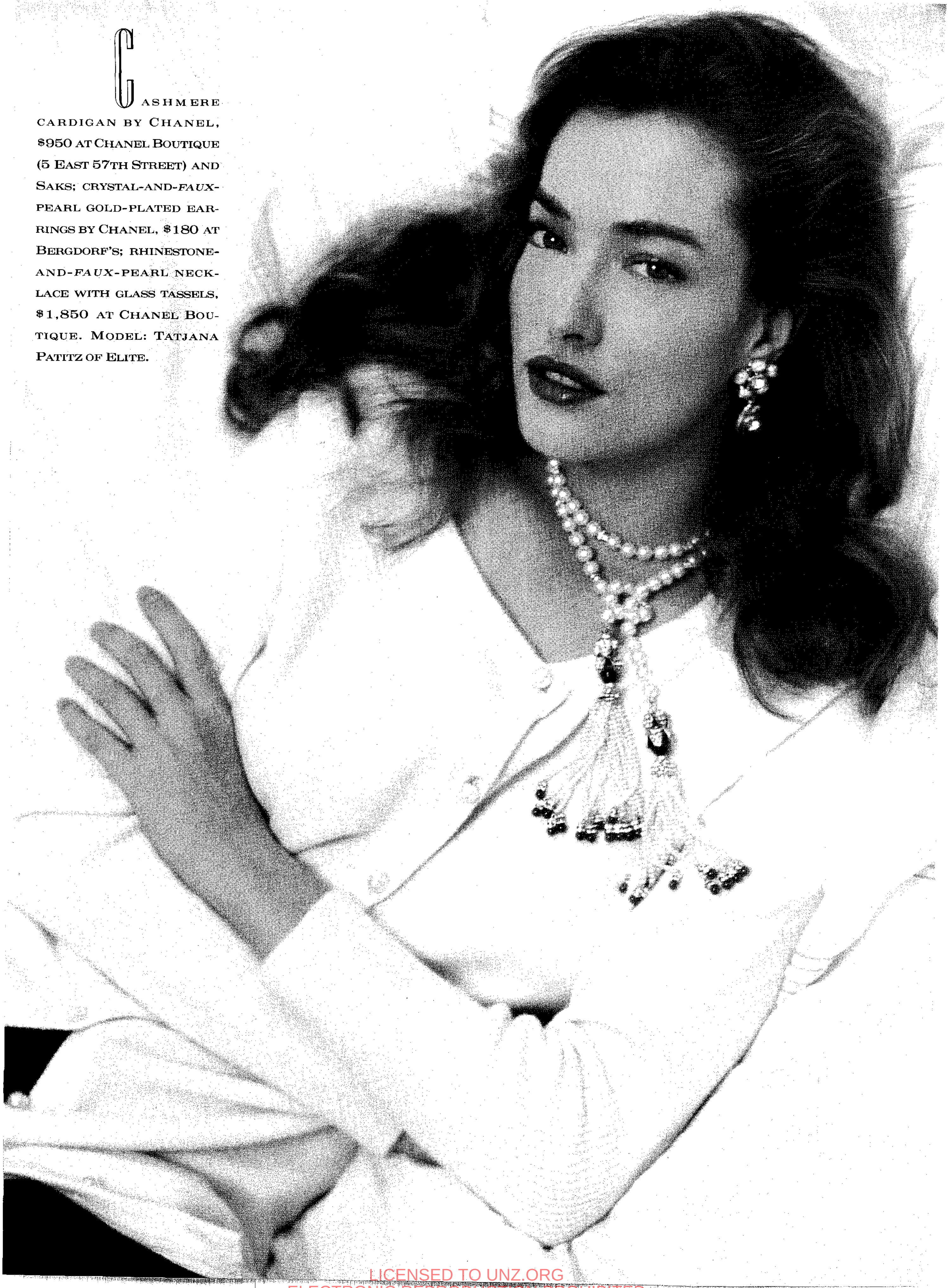


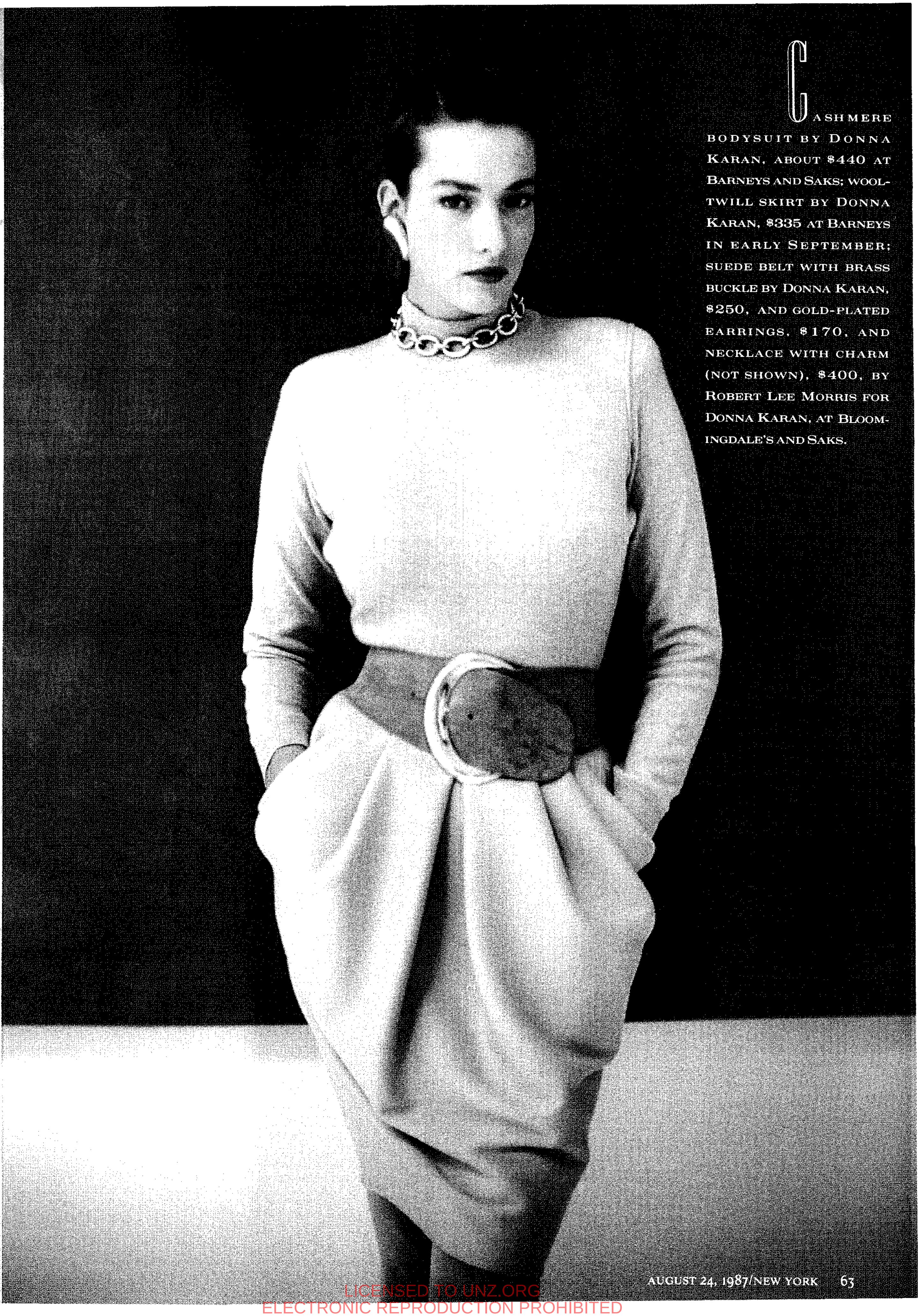
Cashmere sweater by Perry Ellis, $500 at Bloomingdale's, Bonwit Teller, Lord & Taylor; cashmere wrap skirt by Perry Ellis, $250 at Ann Taylor (3 East 57th Street), Bloomingdale's, Lord & Taylor; enamel-and-gold-plated-metal earrings by Pomerantz Rodan Movement, about $120 at Barneys, Mishon Mishon (410 Columbus Avenue, near 80th), Riding High (1147 First Avenue, near 62nd); stenciled-pony flats, $275 at Walter Steiger. Model: Marie Sophie of Name.



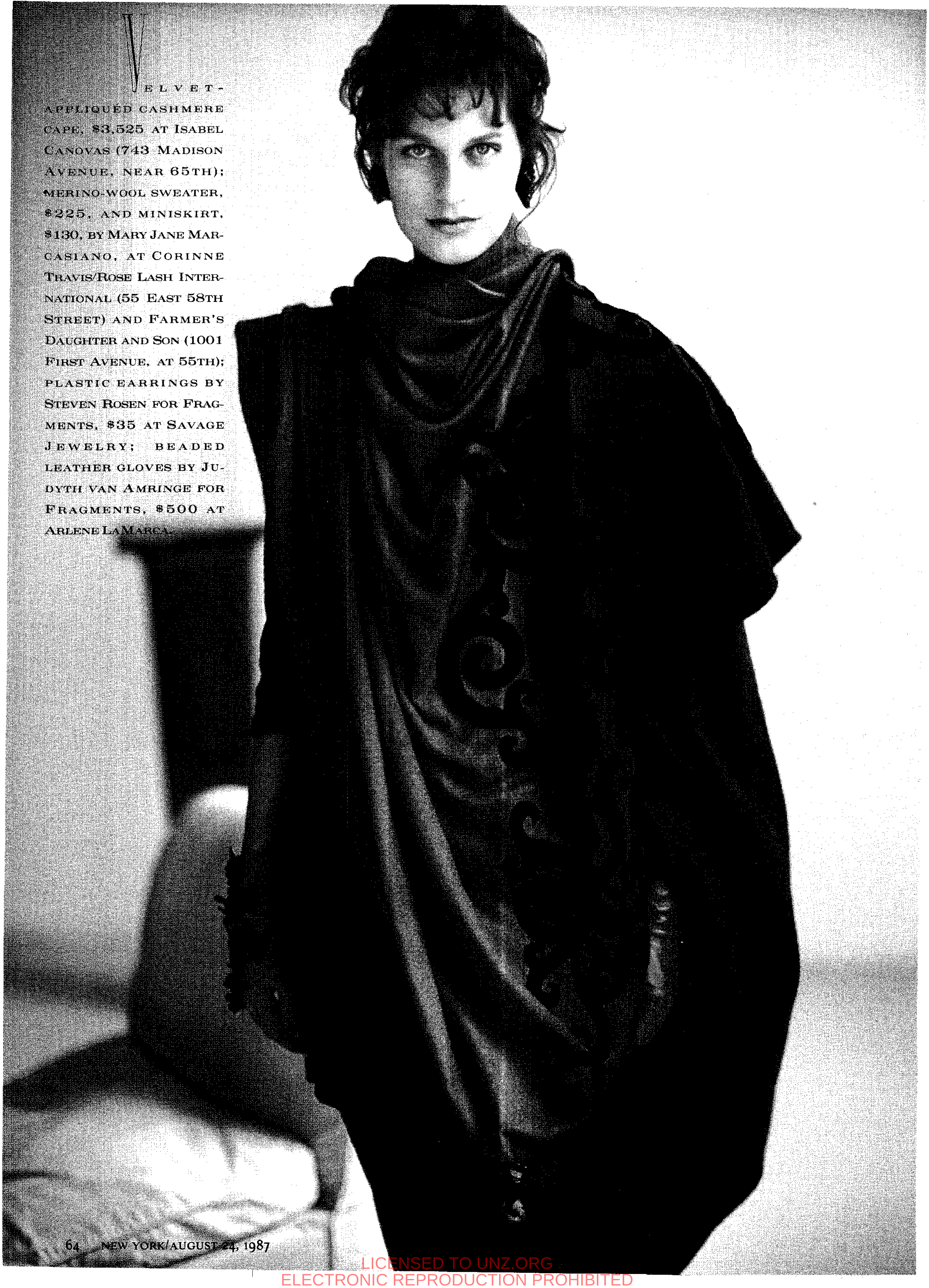
Silk-taffeta coat by Laura Marolakos, $1,500 at Linda Dresner (484 Park Avenue, at 58th); silk-rose hair clip by Barbra Jerard, $68 at Lord & Taylor.

CASHMERE CARDIGAN BY CHANEL, $950 AT CHANEL BOUTIQUE (5 EAST 57TH STREET) AND SAKS; CRYSTAL-AND-*FAUX*-PEARL GOLD-PLATED EARRINGS BY CHANEL, $180 AT BERGDORF'S; RHINESTONE-AND-*FAUX*-PEARL NECKLACE WITH GLASS TASSELS, $1,850 AT CHANEL BOUTIQUE. MODEL: TATJANA PATITZ OF ELITE.





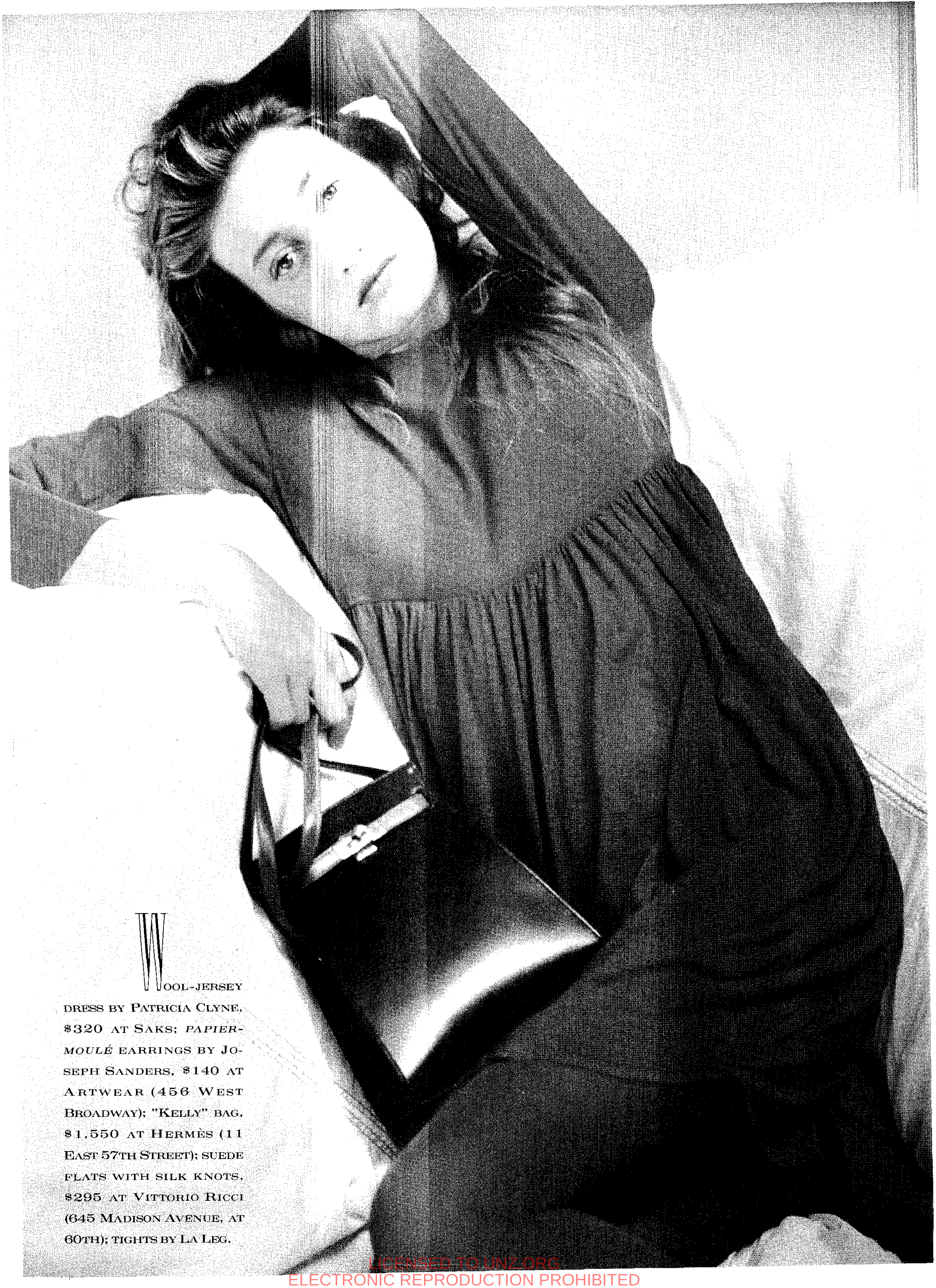
CASHMERE BODYSUIT BY DONNA KARAN, ABOUT $440 AT BARNEYS AND SAKS; WOOL-TWILL SKIRT BY DONNA KARAN, $335 AT BARNEYS IN EARLY SEPTEMBER; SUEDE BELT WITH BRASS BUCKLE BY DONNA KARAN, $250, AND GOLD-PLATED EARRINGS, $170, AND NECKLACE WITH CHARM (NOT SHOWN), $400, BY ROBERT LEE MORRIS FOR DONNA KARAN, AT BLOOMINGDALE'S AND SAKS.



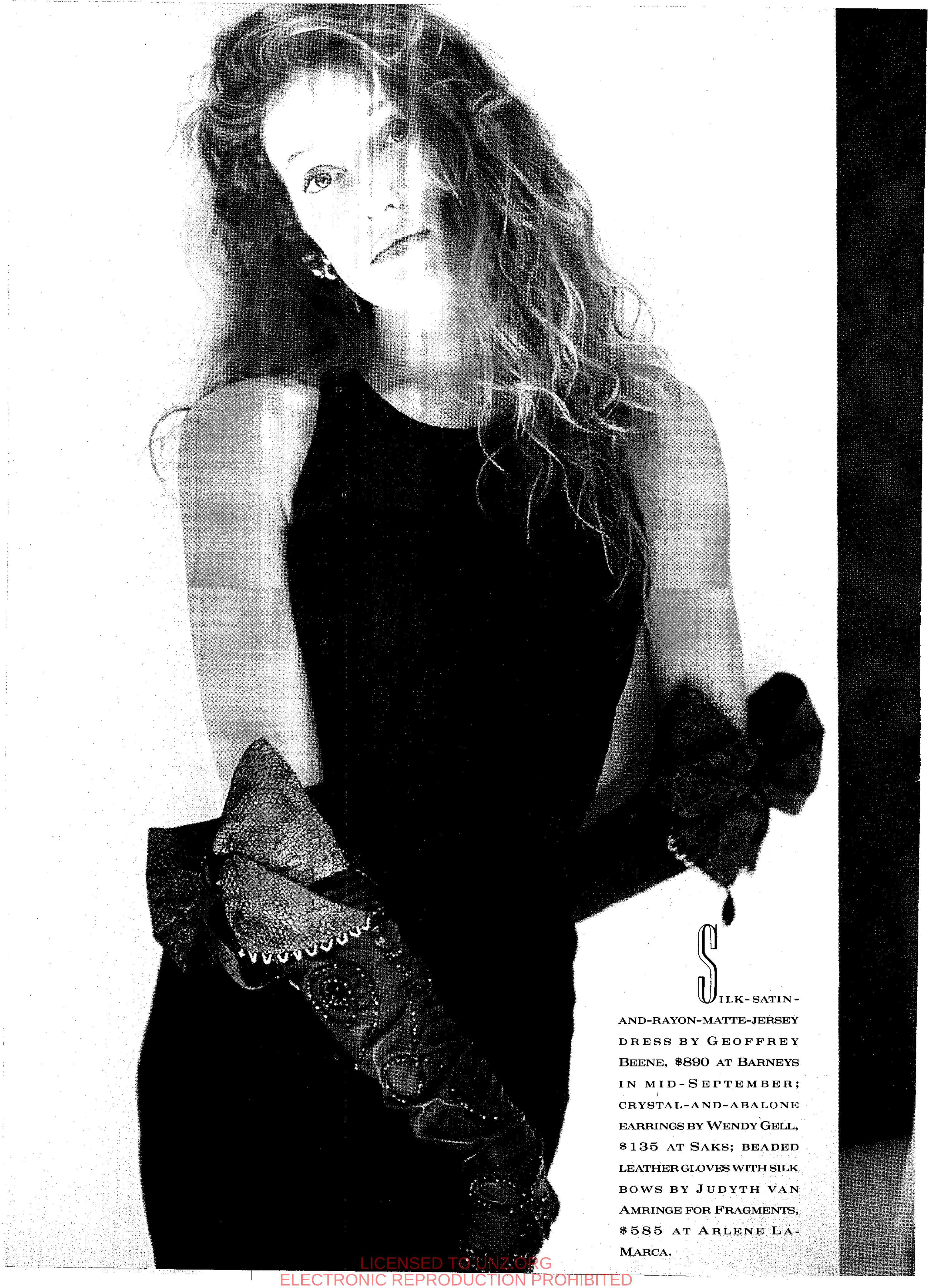
Velvet-appliquéd cashmere cape, $3,525 at Isabel Canovas (743 Madison Avenue, near 65th); merino-wool sweater, $225, and miniskirt, $130, by Mary Jane Marcasiano, at Corinne Travis/Rose Lash International (55 East 58th Street) and Farmer's Daughter and Son (1001 First Avenue, at 55th); plastic earrings by Steven Rosen for Fragments, $35 at Savage Jewelry; beaded leather gloves by Judyth van Amringe for Fragments, $500 at Arlene LaMarca.

Silk-velvet mini-dress by Calvin Klein, about $720 at Bergdorf's and Macy's. Victorian-crystal pendant on silver chain, $295, and Victorian-crystal necklace with earrings of silver and Victorian crystal, $600, by Jeanne Billman for Showroom 7, at Muriel Karasik (1094 Madison Avenue, at 82nd).

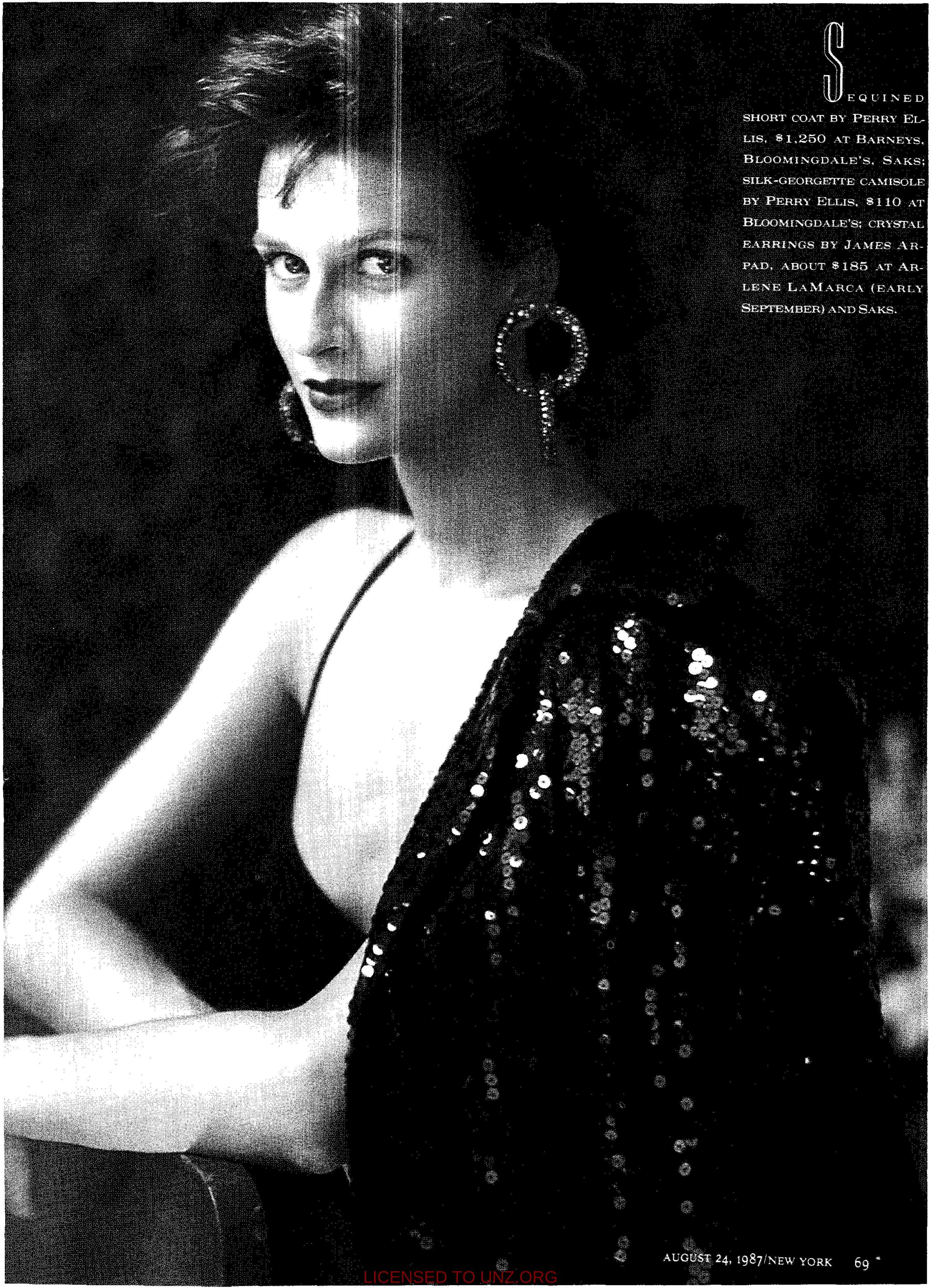
WOOL SWEATER, $360, AND SILK-VELVET-AND-TAFFETA SKIRT, $1,590, BY SAINT LAURENT RIVE GAUCHE, AT BLOOMINGDALE'S AND SAINT LAURENT RIVE GAUCHE; CRYSTAL EARRINGS BY JAMES ARPAD, $100 AT JIMMY'S; VELVET-AND-FAILLE SHOES WITH RHINESTONE BUCKLES, $410 AT MANOLO BLAHNIK (15 WEST 55TH STREET); STOCKINGS BY FOGAL.



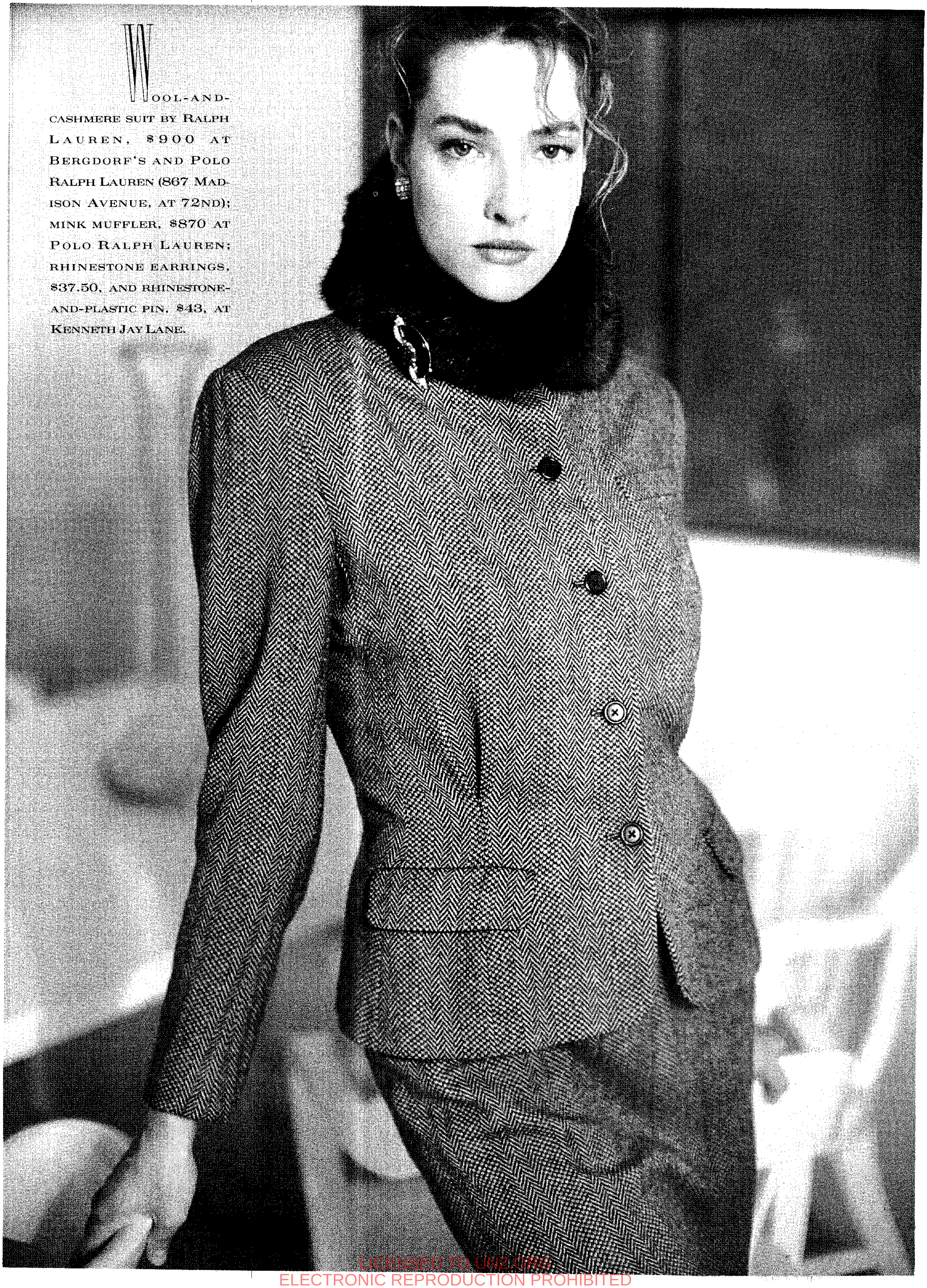
Wool-jersey dress by Patricia Clyne, $320 at Saks; *papier-moulé* earrings by Joseph Sanders, $140 at Artwear (456 West Broadway); "Kelly" bag, $1,550 at Hermès (11 East 57th Street); suede flats with silk knots, $295 at Vittorio Ricci (645 Madison Avenue, at 60th); tights by La Leg.



Silk-satin-and-rayon-matte-jersey dress by Geoffrey Beene, $890 at Barneys in mid-September; crystal-and-abalone earrings by Wendy Gell, $135 at Saks; beaded leather gloves with silk bows by Judyth van Amringe for Fragments, $585 at Arlene LaMarca.



SEQUINED SHORT COAT BY PERRY ELLIS, $1,250 AT BARNEYS, BLOOMINGDALE'S, SAKS; SILK-GEORGETTE CAMISOLE BY PERRY ELLIS, $110 AT BLOOMINGDALE'S; CRYSTAL EARRINGS BY JAMES ARPAD, ABOUT $185 AT ARLENE LAMARCA (EARLY SEPTEMBER) AND SAKS.



WOOL-AND-CASHMERE SUIT BY RALPH LAUREN, $900 AT BERGDORF'S AND POLO RALPH LAUREN (867 MADISON AVENUE, AT 72ND); MINK MUFFLER, $870 AT POLO RALPH LAUREN; RHINESTONE EARRINGS, $37.50, AND RHINESTONE-AND-PLASTIC PIN, $43, AT KENNETH JAY LANE.

Puffy Eyes. Crow's Feet. Help is in sight!

Eyes talk. Don't let them tell… they speak without words, too often revealing the secret of your age. It's no wonder as delicate eye contours face constant aggressions. Even the most innocent expressions—including squinting, blinking, and smiling—take a toll. Stress and fatigue, application and removal of eye makeup, all add their own damaging effects. The need for special attention becomes clearly evident—visibly urgent!

Clarins comes to the rescue.

Treat the fragile skin tissue surrounding your eyes to Clarins light, non-oily eye contour treatments. (Oily products actually cause eyes to "puff-up".) Formulated with soothing, nourishing plant extracts, Clarins Eye-Contour Gel and Balm provide the vital care needed to combat puffy eyes and crow's feet. Proven effective, they will help open your eyes to a more youthful tomorrow.

Clarins Eye-Contour Gel helps to reduce puffiness.

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Clarins Eye-Contour Balm minimizes expression lines.

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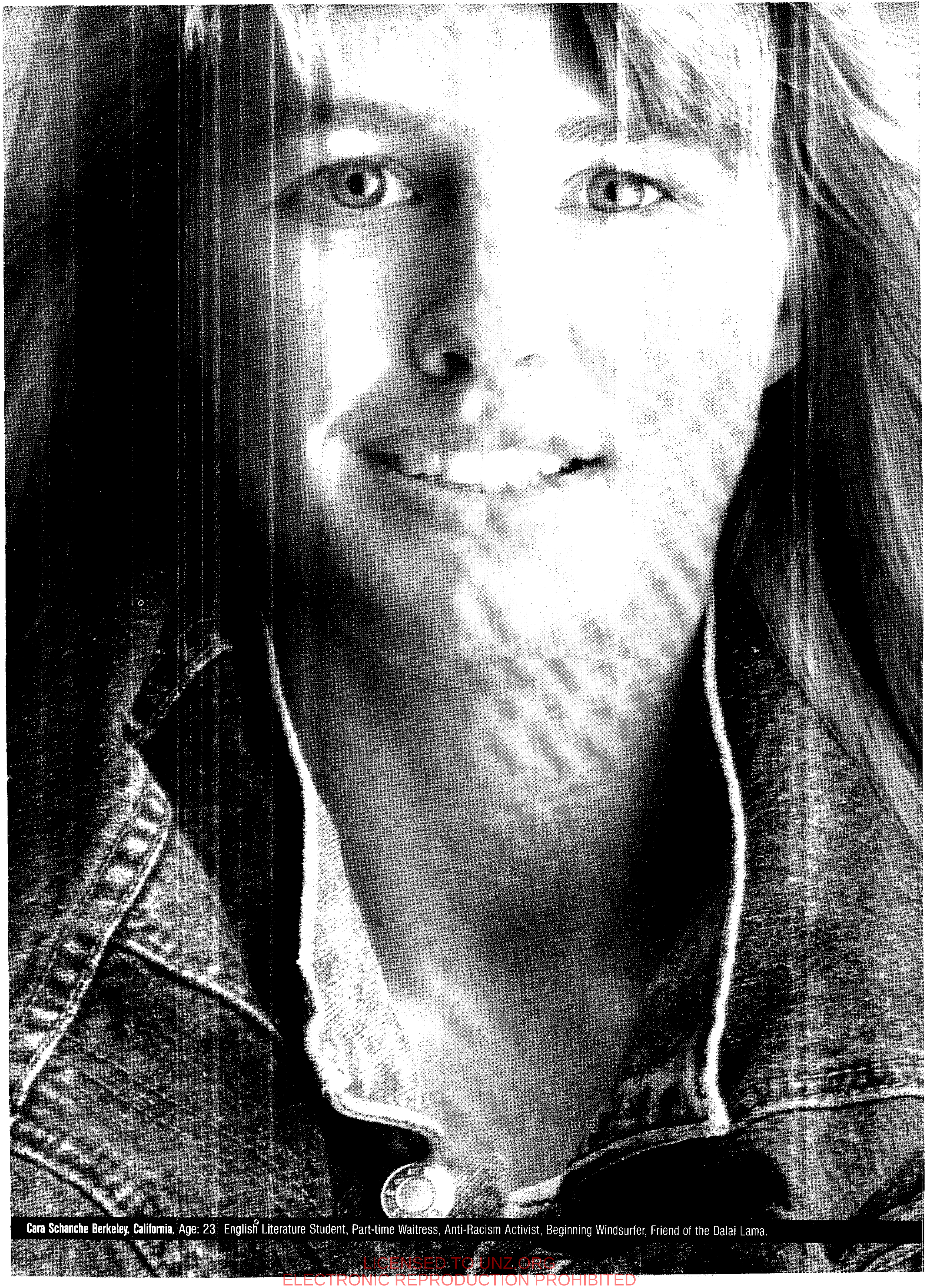
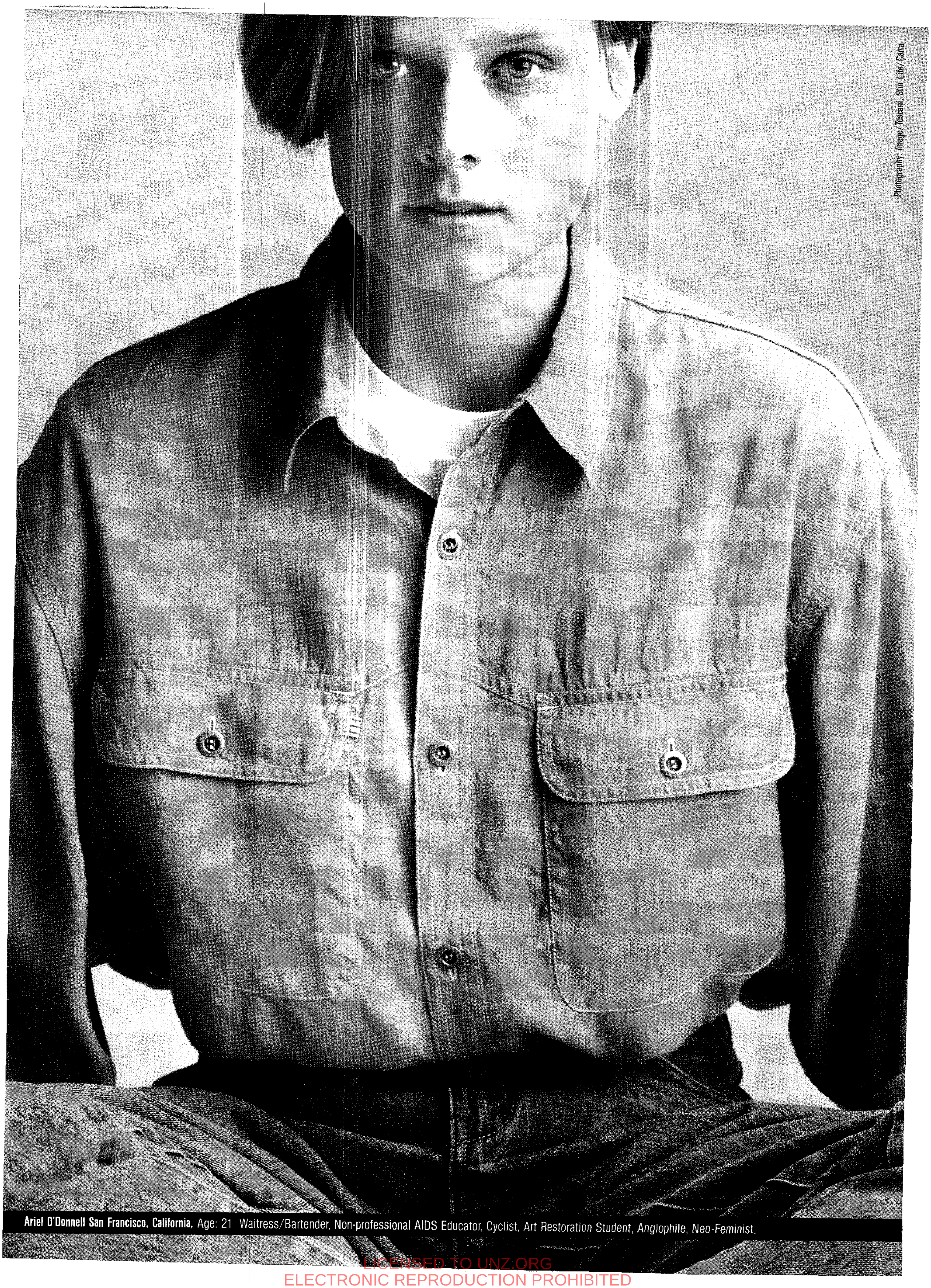
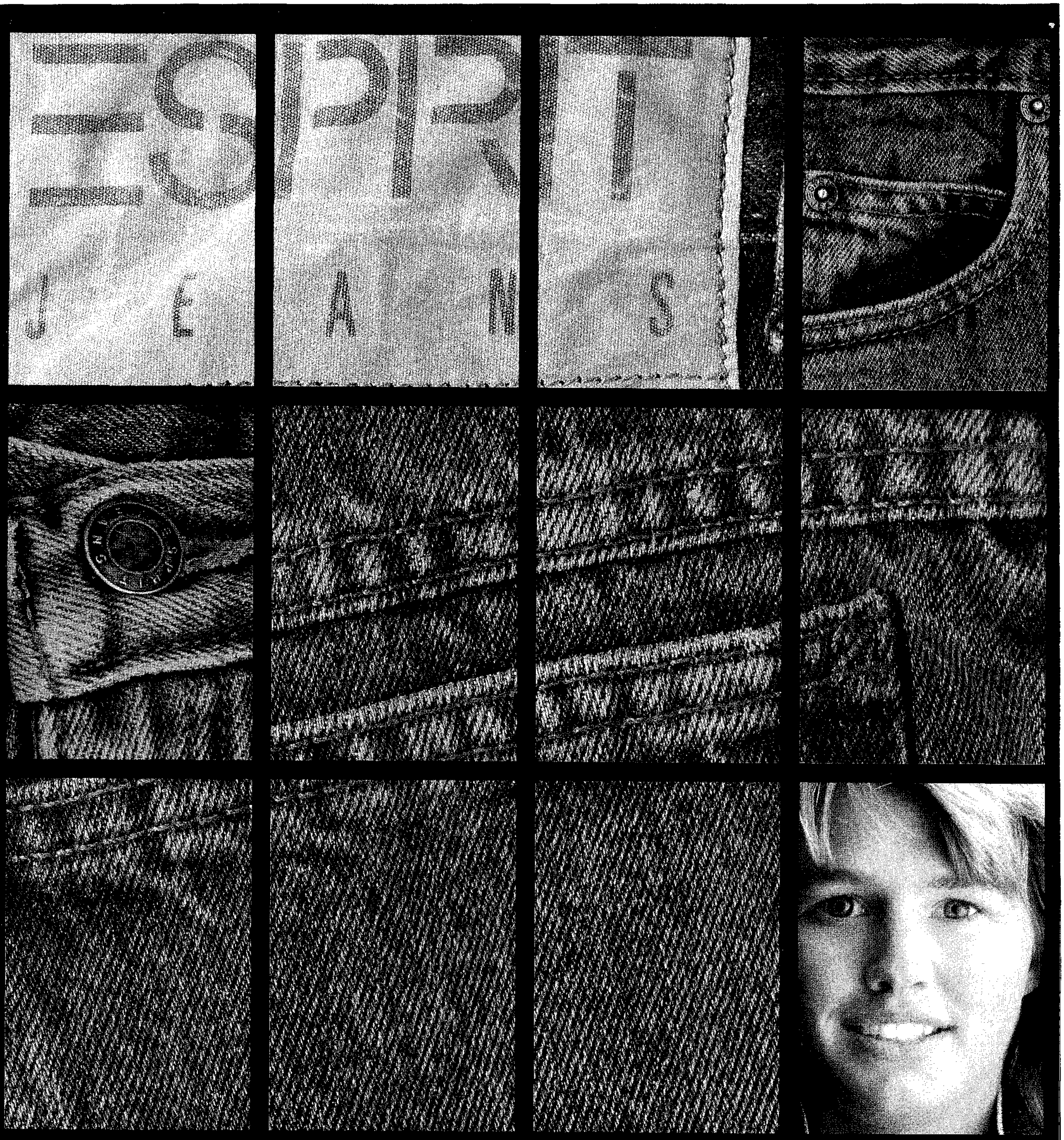


Cara Schanche Berkeley, California, Age: 23 English Literature Student, Part-time Waitress, Anti-Racism Activist, Beginning Windsurfer, Friend of the Dalai Lama.



Ariel O'Donnell San Francisco, California. Age: 21 Waitress/Bartender, Non-professional AIDS Educator, Cyclist, *Art Restoration Student, Anglophile, Neo-Feminist.*

Photography: Image/Toscani, Still Life/Carra



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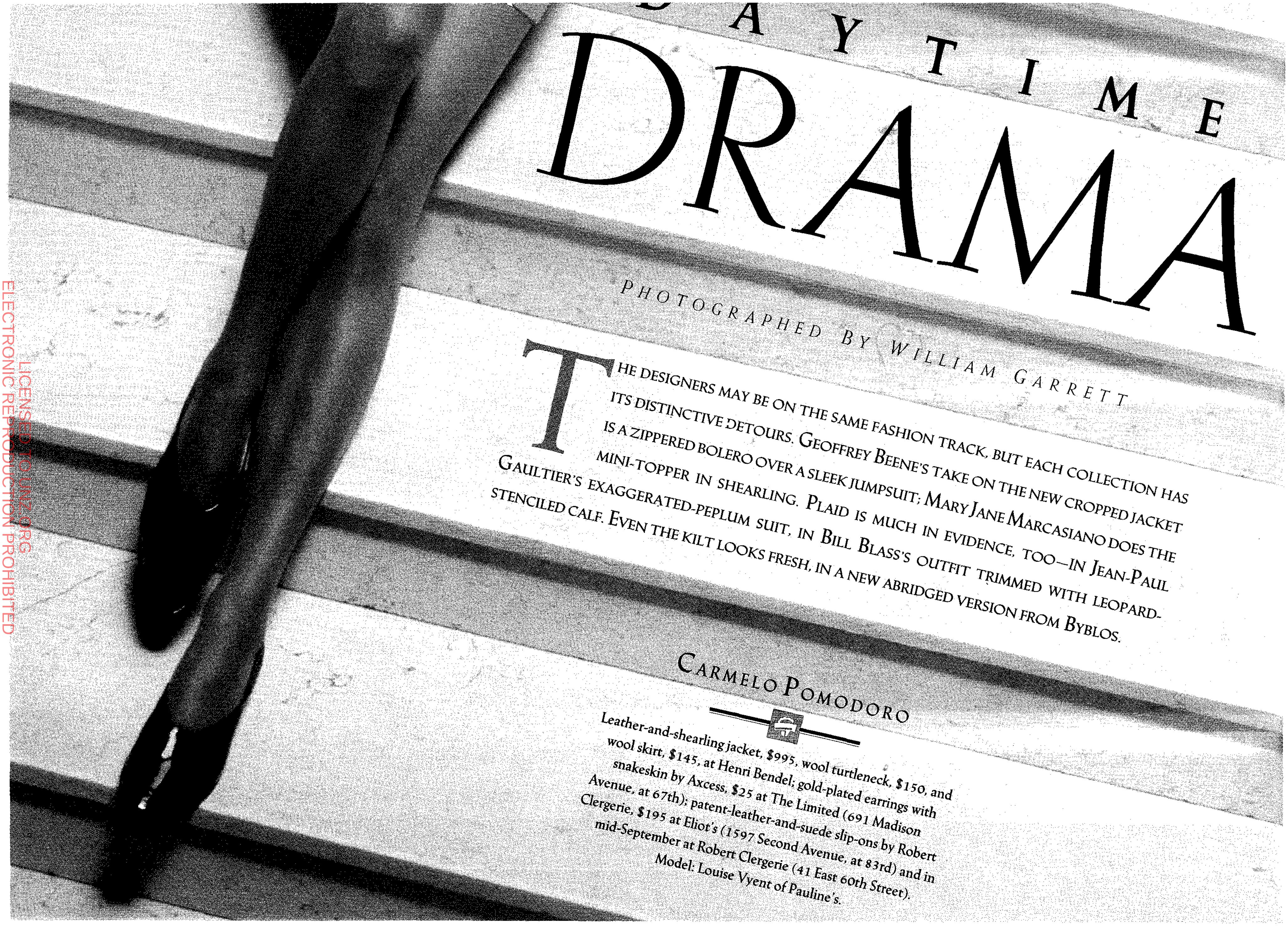


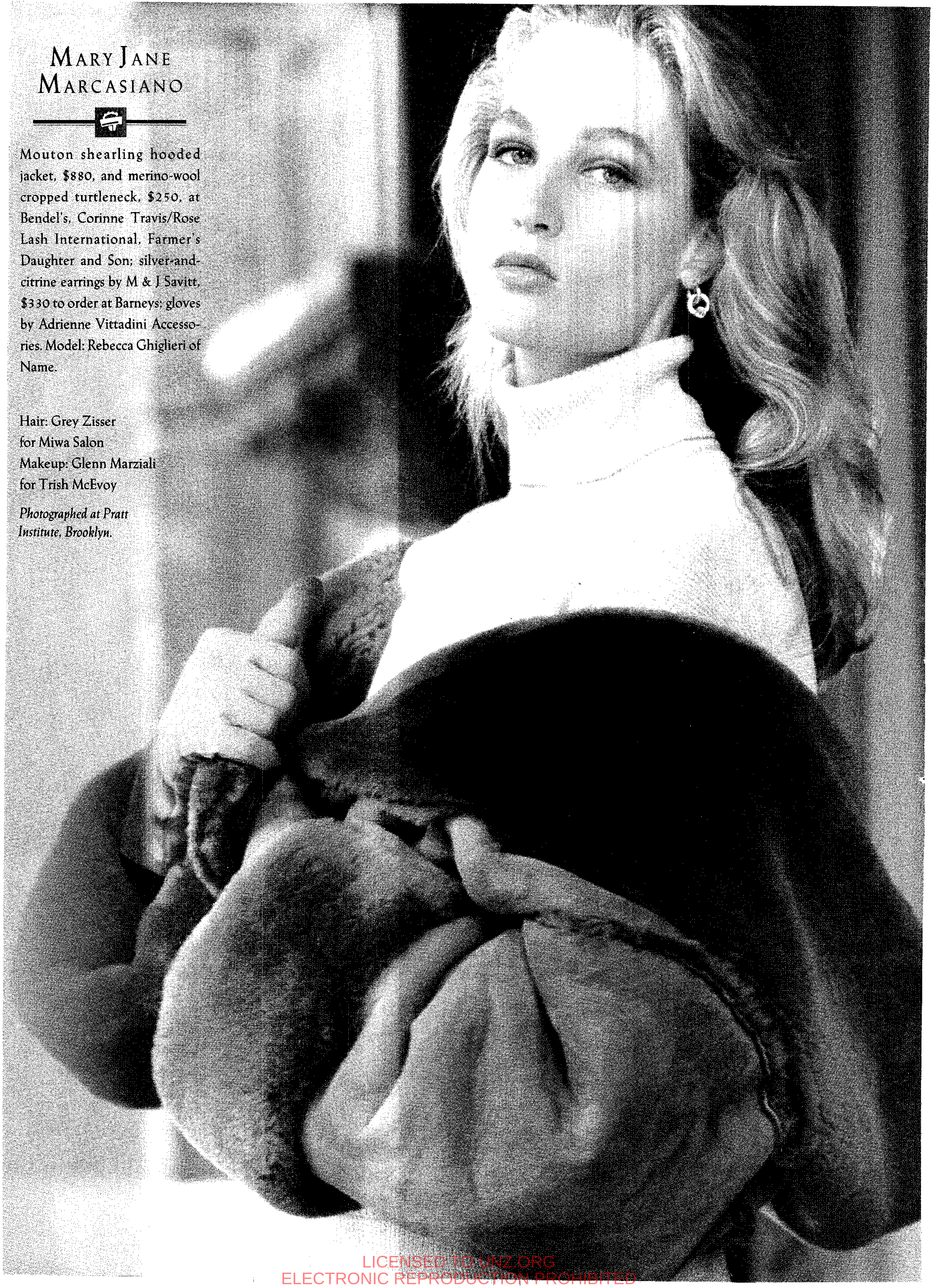
DAYTIME DRAMA

PHOTOGRAPHED BY WILLIAM GARRETT

THE DESIGNERS MAY BE ON THE SAME FASHION TRACK, BUT EACH COLLECTION HAS ITS DISTINCTIVE DETOURS. GEOFFREY BEENE'S TAKE ON THE NEW CROPPED JACKET IS A ZIPPERED BOLERO OVER A SLEEK JUMPSUIT; MARY JANE MARCASIANO DOES THE MINI-TOPPER IN SHEARLING. PLAID IS MUCH IN EVIDENCE, TOO—IN JEAN-PAUL GAULTIER'S EXAGGERATED-PEPLUM SUIT, IN BILL BLASS'S OUTFIT TRIMMED WITH LEOPARD-STENCILED CALF. EVEN THE KILT LOOKS FRESH, IN A NEW ABRIDGED VERSION FROM BYBLOS.

CARMELO POMODORO

Leather-and-shearling jacket, $995, wool turtleneck, $150, and wool skirt, $145, at Henri Bendel; gold-plated earrings with snakeskin by Axcess, $25 at The Limited (691 Madison Avenue, at 67th); patent-leather-and-suede slip-ons by Robert Clergerie, $195 at Eliot's (1597 Second Avenue, at 83rd) and in mid-September at Robert Clergerie (41 East 60th Street). Model: Louise Vyent of Pauline's.

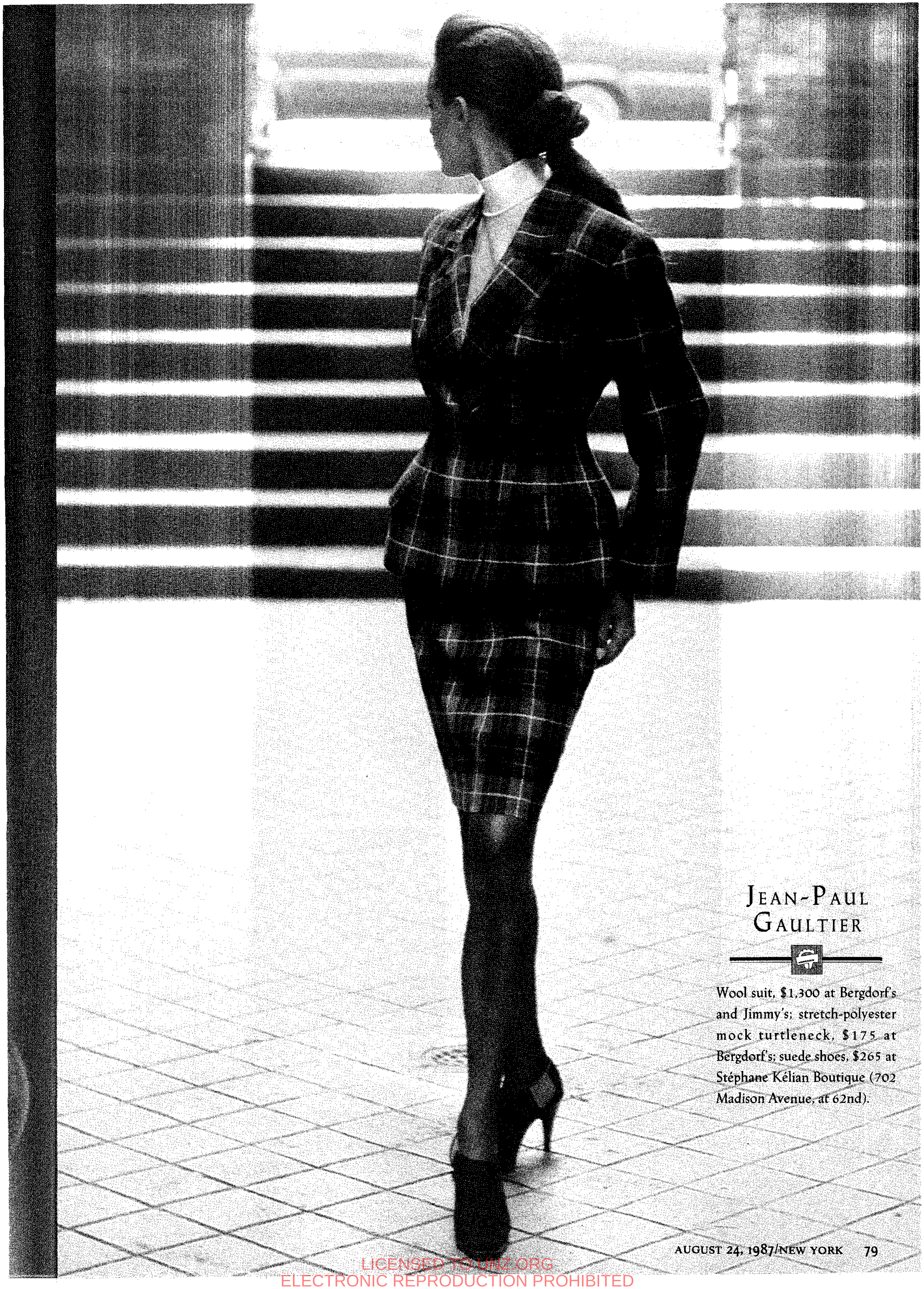


MARY JANE MARCASIANO

Mouton shearling hooded jacket, $880, and merino-wool cropped turtleneck, $250, at Bendel's, Corinne Travis/Rose Lash International, Farmer's Daughter and Son; silver-and-citrine earrings by M & J Savitt, $330 to order at Barneys; gloves by Adrienne Vittadini Accessories. Model: Rebecca Ghiglieri of Name.

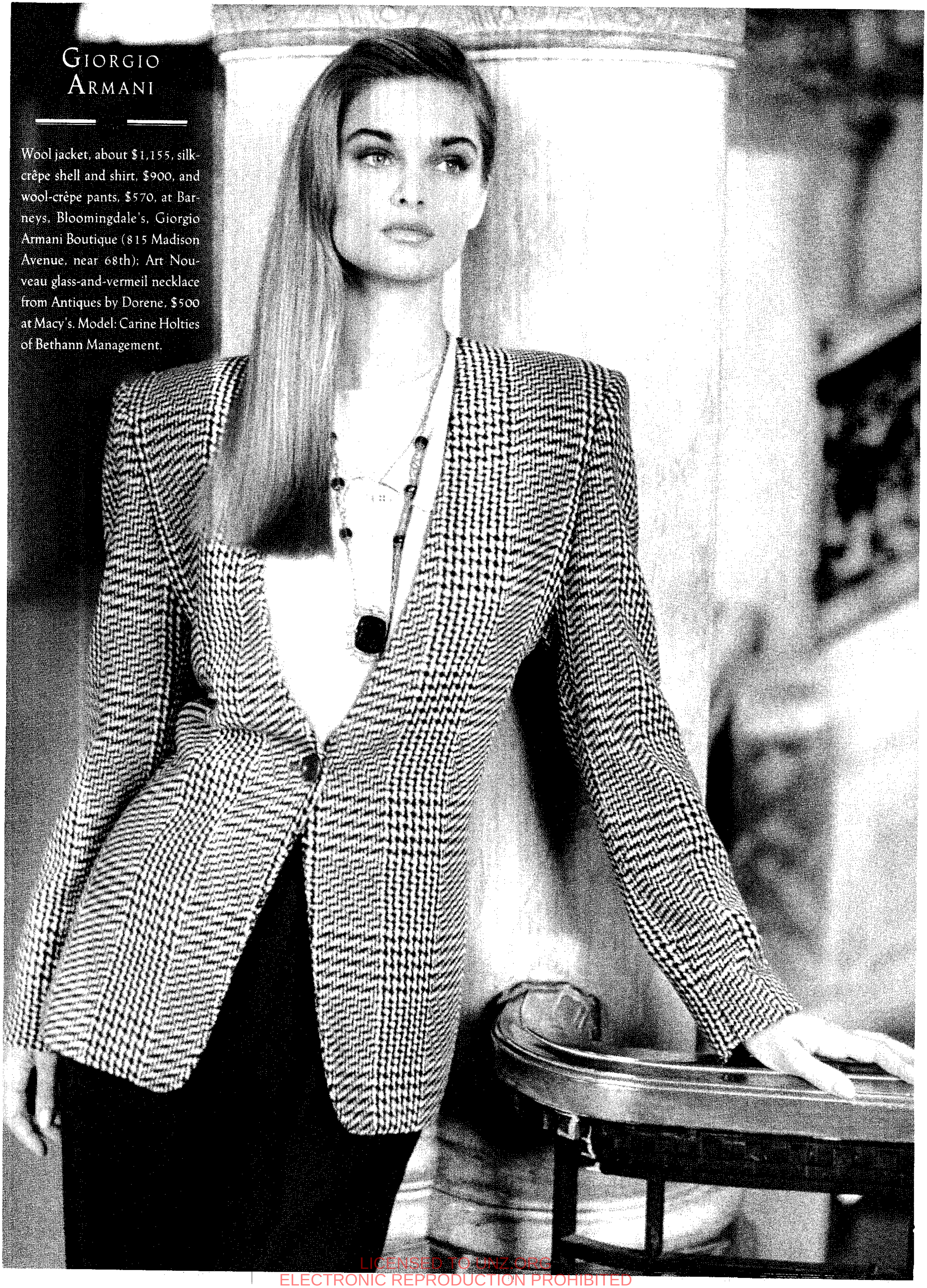
Hair: Grey Zisser
for Miwa Salon
Makeup: Glenn Marziali
for Trish McEvoy

Photographed at Pratt Institute, Brooklyn.



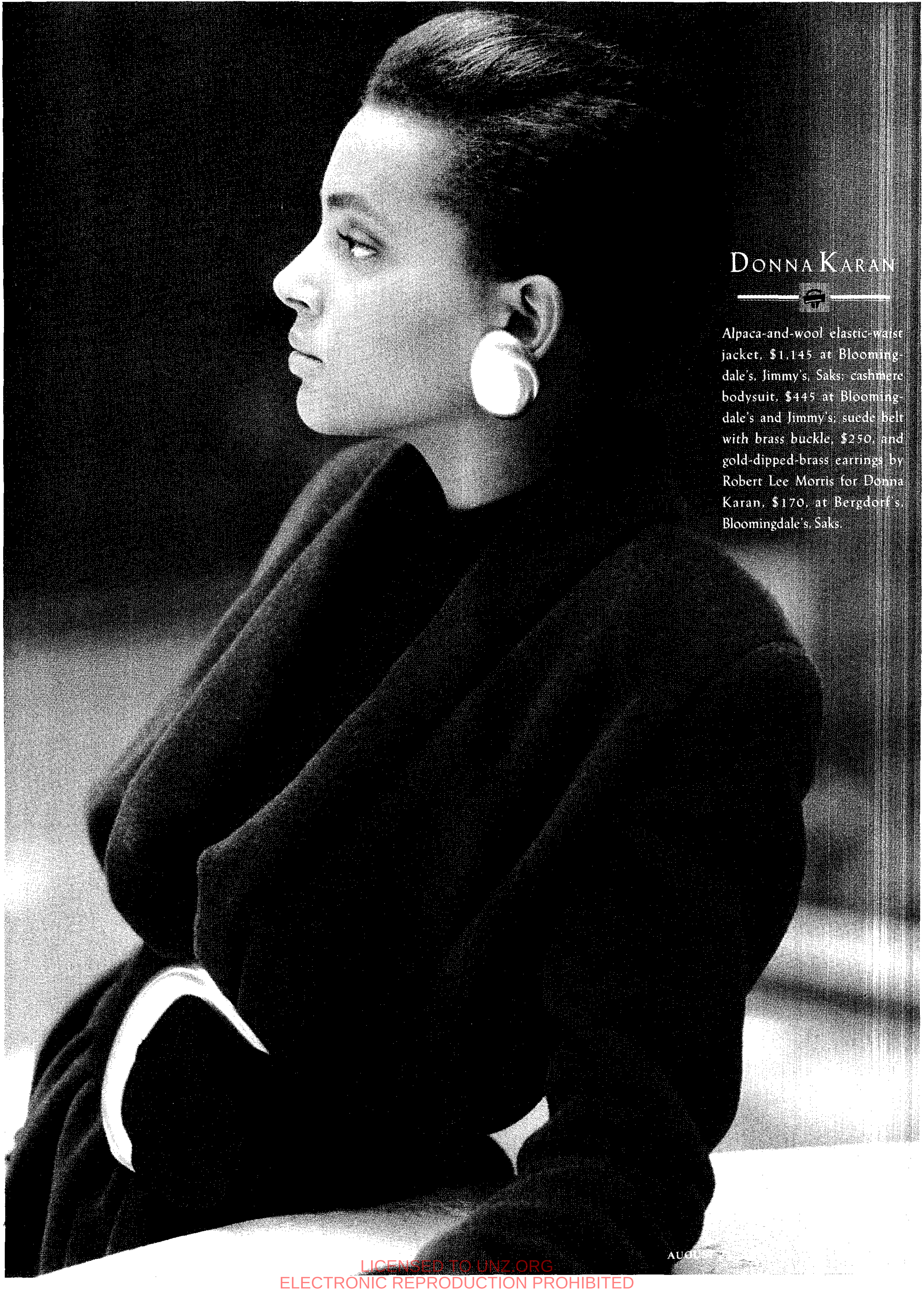
JEAN-PAUL GAULTIER

Wool suit, $1,300 at Bergdorf's and Jimmy's; stretch-polyester mock turtleneck, $175 at Bergdorf's; suede shoes, $265 at Stéphane Kélian Boutique (702 Madison Avenue, at 62nd).



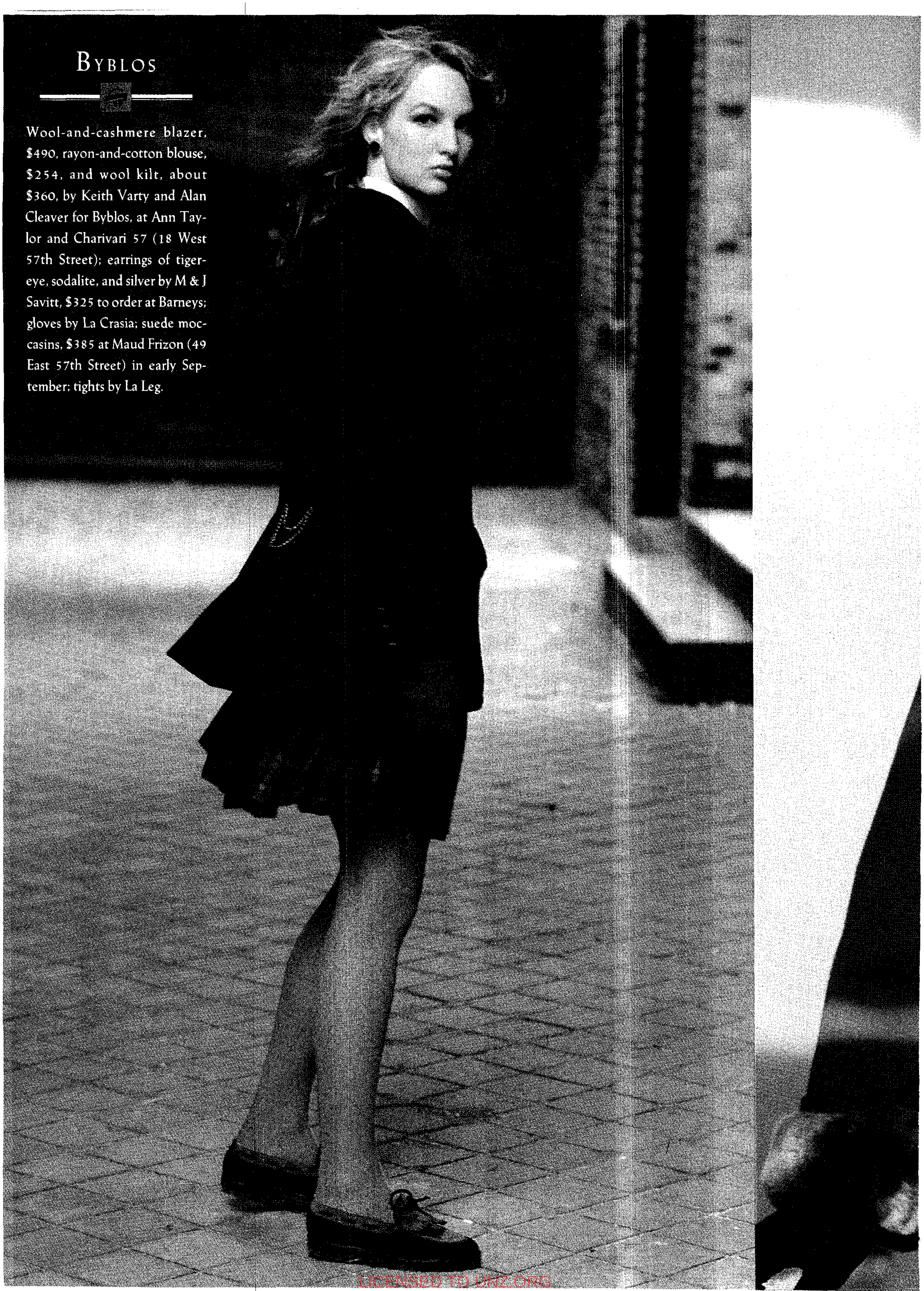
GIORGIO ARMANI

Wool jacket, about $1,155, silk-crêpe shell and shirt, $900, and wool-crêpe pants, $570, at Barneys, Bloomingdale's, Giorgio Armani Boutique (815 Madison Avenue, near 68th); Art Nouveau glass-and-vermeil necklace from Antiques by Dorene, $500 at Macy's. Model: Carine Holties of Bethann Management.



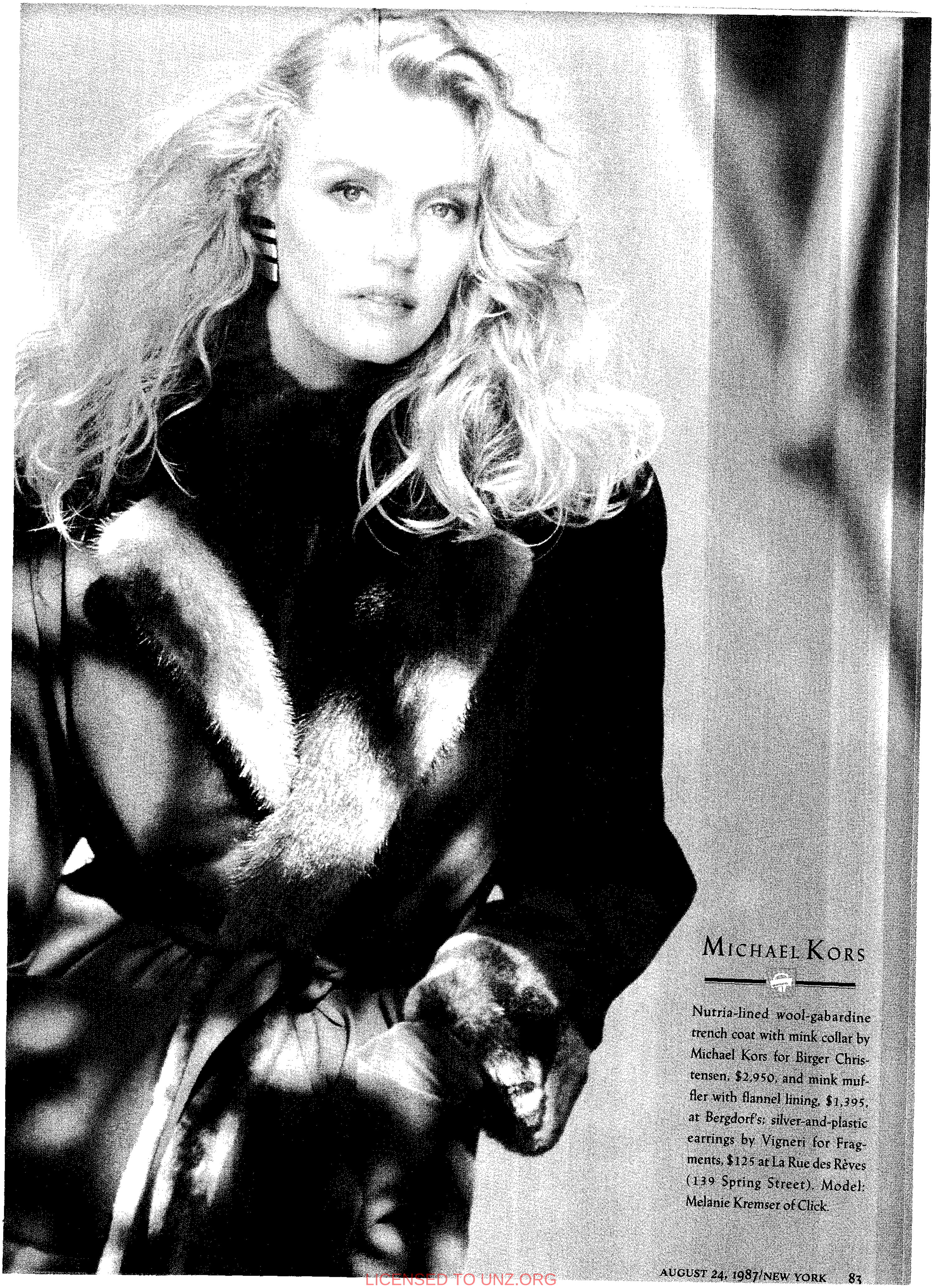
DONNA KARAN

Alpaca-and-wool elastic-waist jacket, $1,145 at Bloomingdale's, Jimmy's, Saks; cashmere bodysuit, $445 at Bloomingdale's and Jimmy's; suede belt with brass buckle, $250, and gold-dipped-brass earrings by Robert Lee Morris for Donna Karan, $170, at Bergdorf's, Bloomingdale's, Saks.



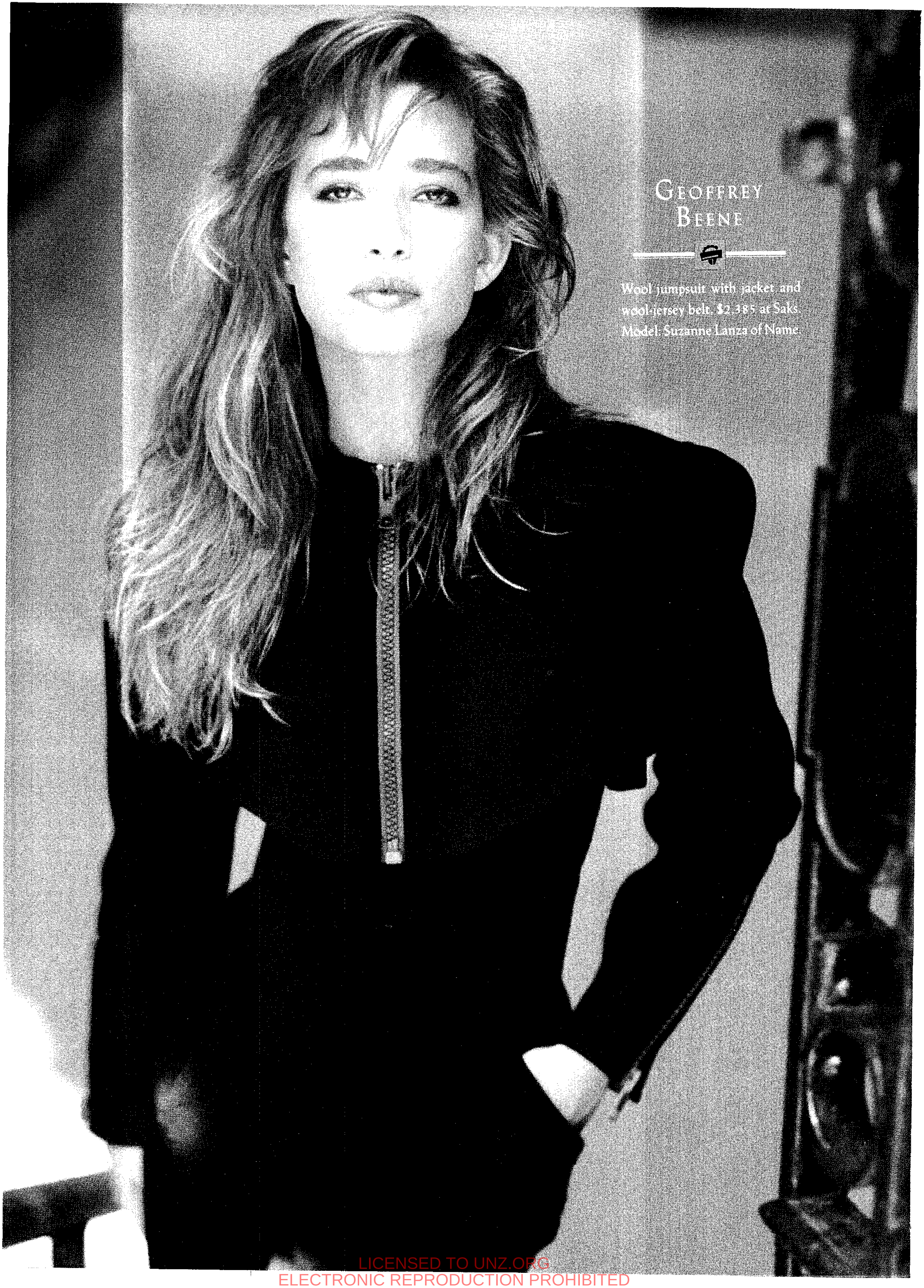
BYBLOS

Wool-and-cashmere blazer, $490, rayon-and-cotton blouse, $254, and wool kilt, about $360, by Keith Varty and Alan Cleaver for Byblos, at Ann Taylor and Charivari 57 (18 West 57th Street); earrings of tiger-eye, sodalite, and silver by M & J Savitt, $325 to order at Barneys; gloves by La Crasia; suede moccasins, $385 at Maud Frizon (49 East 57th Street) in early September; tights by La Leg.



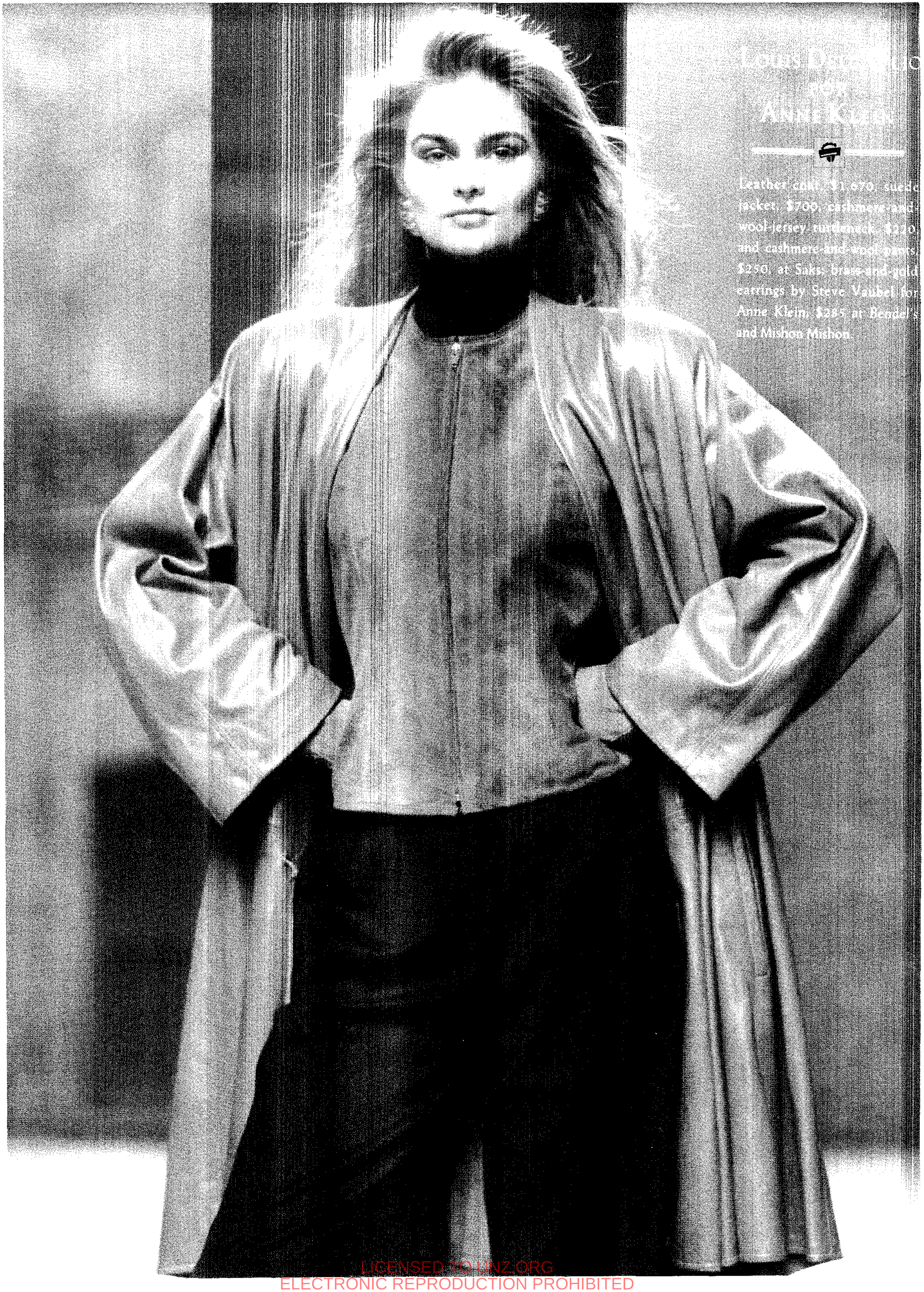
MICHAEL KORS

Nutria-lined wool-gabardine trench coat with mink collar by Michael Kors for Birger Christensen, $2,950, and mink muffler with flannel lining, $1,395, at Bergdorf's; silver-and-plastic earrings by Vigneri for Fragments, $125 at La Rue des Rêves (139 Spring Street). Model: Melanie Kremser of Click.



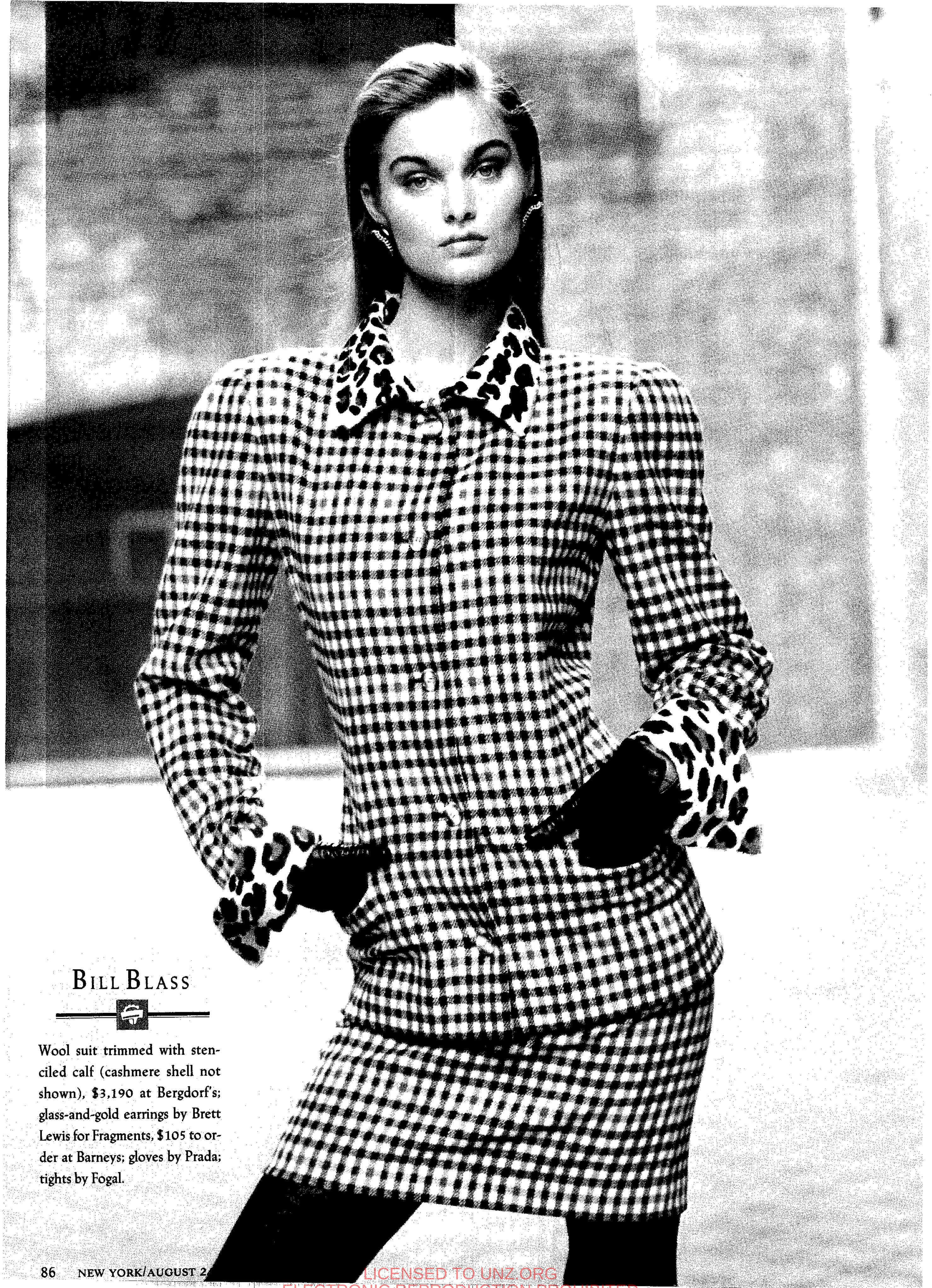
GEOFFREY
BEENE

Wool jumpsuit with jacket and wool-jersey belt, $2,385 at Saks.
Model: Suzanne Lanza of Name.



Louis Dell'Olio
for
Anne Klein

Leather coat, $1,670; suede jacket, $700; cashmere-and-wool-jersey turtleneck, $220; and cashmere-and-wool pants, $250, at Saks; brass-and-gold earrings by Steve Vaubel for Anne Klein, $285 at Bendel's and Mishon Mishon.



BILL BLASS

Wool suit trimmed with stenciled calf (cashmere shell not shown), $3,190 at Bergdorf's; glass-and-gold earrings by Brett Lewis for Fragments, $105 to order at Barneys; gloves by Prada; tights by Fogal.

"Isn't it time America focused less on Arms, and more on feet."

—Kenneth Cole

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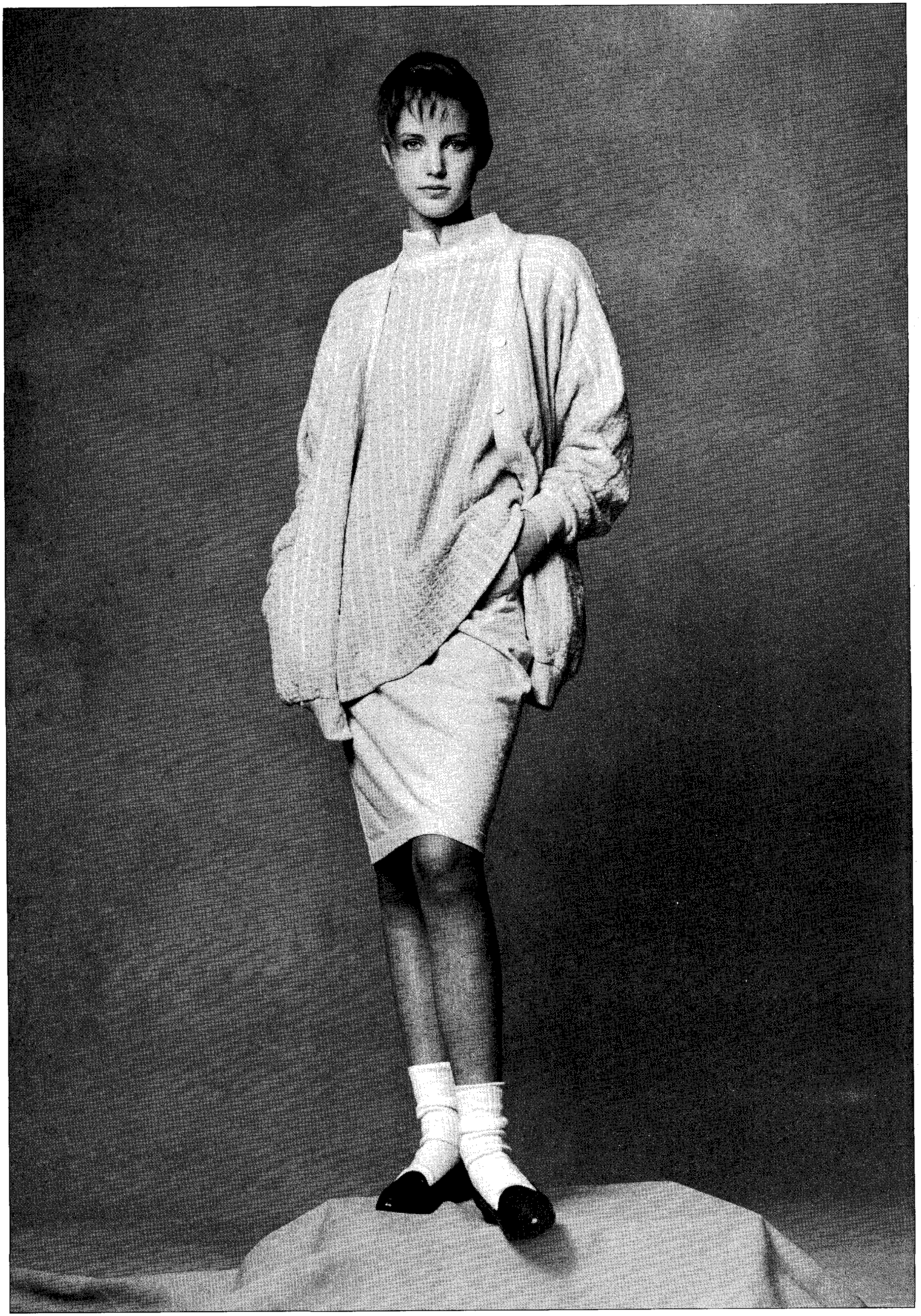

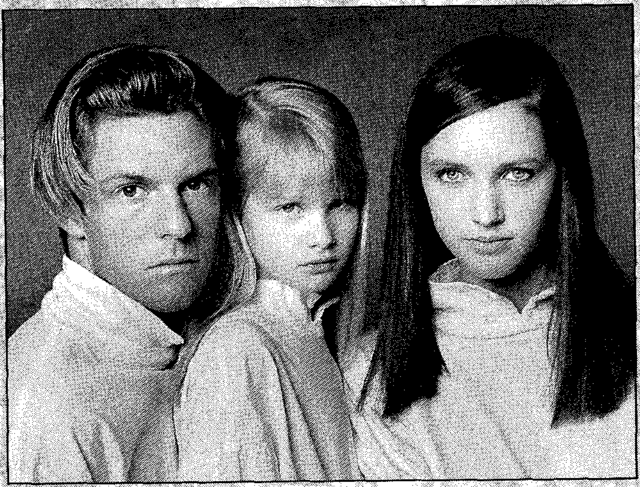

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CP SHADES

FAMILY-STYLE

THE LATTANZIS HAVE BUILT A RESTAURANT DYNASTY ON ANTI-CHIC

BY SUSAN SQUIRE

FOR THE LATTANZI FAMILY, lunch comes at 4 P.M. It's a time for bilingual gossip, good-natured spats, and, of course, lots of pasta. Today, the family gathers at the toniest of its six restaurants, eight-month-old Albero d'Oro, a glittering room with a floor-to-ceiling dehydrated Brazilian tree.

Paul Lattanzi, at 38 the baby of the clan but also the boss, rolls his eyes when his mother, Erminia, and his 44-year-old brother, Vittorio, squabble over who gets to keep a set of family photographs. He drums his fingers and knocks back another cup of very black espresso while big sister Stella carries on about the remarkable Sicilian sausage she found in Astoria. Then, as Maurizio, 42, brags about being the baldest of the brothers—"The more bald you are," he proclaims, "the better you think"—Paul disappears into the kitchen to check on preparations for a dinner party for 27. He misses it when eldest brother Pippo, 47, laments his diet, which is particularly poignant considering that aromatic plates of bucatini amatriciana are being passed right under Pippo's nose.

Now brother-in-law Nick Orobello, the well-turned-out 49-year-old who is married to Stella, teases Mama for carping about the "mushy" salad tomatoes. "She is the chairman of the board of complainers," Nick says. Stout-chinned, strong-willed Mama reaches across Vittorio's plate, her fingers wrapped around a cruet of vinegar, and proceeds to dress her 44-year-old daughter's green salad. "Thanks, Rose Kennedy," Stella says, using one of many nicknames for the matriarch.

Paul returns in time to hear Stella wail about not seeing Tom Selleck, who has eaten at Albero d'Oro two Saturday nights in a row. "Imagine," she burbles. "Tom Selleck. So beautiful with those *moo-stash.*" Paul brightens at the mention of Selleck. "I've been trying to get some sharper clientele," he says, "and now it's coming in." "Not sharper," Stella giggles. "*Beeyootiful.*"

AT A TIME WHEN IT'S NOT ALL that uncommon for a restaurant to open and close like a Broadway play that's been panned (three times as many Manhattan restaurants filed for bankruptcy protection in the first half of 1987 as in the same period for 1986), the

PHOTOGRAPH BY DANA FINEMAN

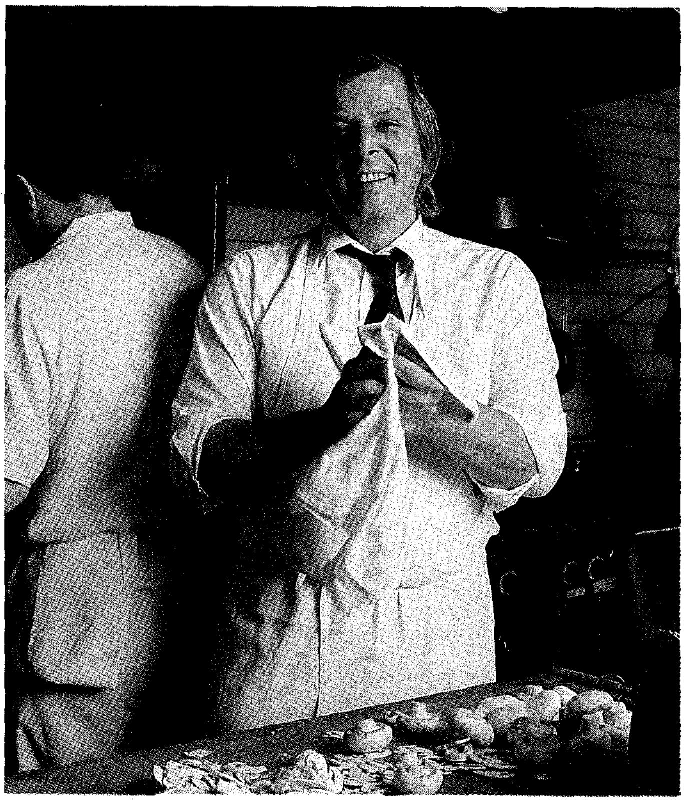
Sygma

DYNASTY: *Mama Erminia with (from left to right) Vittorio, Maurizio, brother-in-law Nick Orobello, and Paul, at Albero d'O*

THE HIT-MAKERS: *The family has successfully defied the trends of restaurant madness. “The Lattanzis do what the Lattanzis do,” says a restaurant consultant. “And the rest of the world comes to them.”*

Lattanzis have had a number of long-running hits. They've defied almost every trend that has fueled restaurant madness in the city. Their cuisine is the antithesis of nouvelle; their chefs are not celebrities; the décor, with one exception, is simple and unaffected; and they have no connections with New York's power, fashion, or entertainment elite. They're simply immigrants (with the largest family-owned-and-operated group of restaurants in town) who have prospered because they hew to an old-fashioned line: What matters is what's on the plate. Call it the triumph of the anti-chic. “The Lattanzis do what the Lattanzis do,” says restaurant consultant Michael Whiteman, of the Joseph Baum & Michael Whiteman Company, creators of Windows on the World and Aurora, “and the rest of the world comes to them.”

The six family restaurants (Trastevere, Trastevere 84, Erminia, Lattanzi, Albero d'Oro, and Trastevere Forest Hills) are modest in scale but lavish in sustenance—Mama's traditional Roman cooking spiced with Paul's modern ideas. As with most successful family businesses, the Lattanzis have one person whose vision galvanizes the rest, and that person is Paul. So far, he hasn't stumbled. But the high-gloss Albero d'Oro is a risky departure from the formula, and the family's natural exuberance seems out of place within its burgundy-lacquered walls.



NO. 1 SON: *Youngest brother Paul leads the clan.*

Before d'Oro, the Lattanzis eschewed professional design help in creating their places; they modeled them on the Roman trattorias that had been so much a part of their own working-class background. But they didn't trust themselves when it came to “a restoration of the classical way of dining out,” as Paul describes Albero d'Oro, so they hired a Milanese architect. “When we decide to make an elegant place,” Vittorio says, “we didn't want to make something that looked like a lot of money but no taste.”

Albero d'Oro could never be mistaken for a trattoria. One or more candles burn on each of the fifteen tables, and thirteen three-pronged candelabras, custom-designed to echo the Albero d'Oro (“tree of gold”) logo, cling to the shimmering walls. Mirrors are painted with Roman scenes, the grand piano near the entrance bears a nameplate identifying the pianist (Harold), and there's that tree, festooned with a single golden apple. The tree symbolizes the family roots; the apple is Mama's memorial to herself, although she seems, at 67, to be in fine health. “She wanted us to remember her,” Paul says.

But there's something irresistibly sweet about the decorative excesses of Albero d'Oro. It lies in the Lattanzis' eagerness to please rather than impress their guests, in the family fantasy of a beautiful, well-lighted place where people can linger for hours, pampered by the service, soothed by the live piano, and, of course, nourished by the cuisine. Still, the rococo look has prompted some critics to suggest that the Lattanzis are getting too big for their *braciole*. Such suggestions particularly wound Paul. “They say it's a show-off place, and that's a misinterpretation,” he says, cracking a knuckle. “It's not like the more money I make, the more gold chains I'm going to put around my neck.”

“We don't want to make like McDonald's,” Vittorio says. “We want to do things new.”

“It's—” Pippo struggles for the right word—“a synthesis, a synthesis of twenty years of experience. It's an international laboratory for Paul's ideas.”

“The dream of the family,” Paul says, “is like *Dynasty*. To be together, everyone in the same place, at the same table. So we make spaces for everyone. And now we're done expanding. Mama can't make babies anymore, so there are no more brothers to make restaurants for. This one—” he reaches over to caress Harold's piano—“this is it. Our final statement.”

He opens the formidable, leather-bound d'Oro menu with reverence. “This is everything I see, everything I know about Italian cooking. Eleven pastas, 25 entrées. . . .”

“Too much,” Mama says with a laugh. “Too much work. Too much money.” She speaks little English, but she worries in all languages.

“Mama is scared about the expense,” Paul says. “She tells me a million times I'm crazy to spend the money when we don't need another restaurant.”

“No,” Mama says, “not crazy.” She cups Paul's chin as if he were a little boy. “Beautiful. Very, very nice. Everything very nice, and I very proud.”

“She's worse than a Jewish mother,” Paul says. “She never tells you what she really means. She covers things up to keep the peace.”

“That's why we're still together,” Vittorio says. “Mama likes peace.”

PAUL AND MAMA WERE THE first Lattanzis to come to America, in 1966. Six months later, Papa Gaetano Lattanzi, a tailor, followed with Maurizio. The two youngest brothers had already been to restaurant school in Italy—Maurizio to learn how to run a dining room, Paul to run a kitchen. After several months of waiting on tables in America, they'd saved $1,000, enough in those days to open a pizzeria on Newkirk Avenue in Brooklyn. Paul would work the ovens, Mama would prepare the parmigiana and spaghetti, and Maurizio would take care of deliveries.

But the pizza business wasn't creative

Photograph by Dmitri Kasterine.

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KITCHEN DRAMA: *On opening night at Trastevere 84, the reservations book was full and the pollo Gaetano was ready for the sauté pan. If only Con Ed had joined them, they would have been able to cook.*

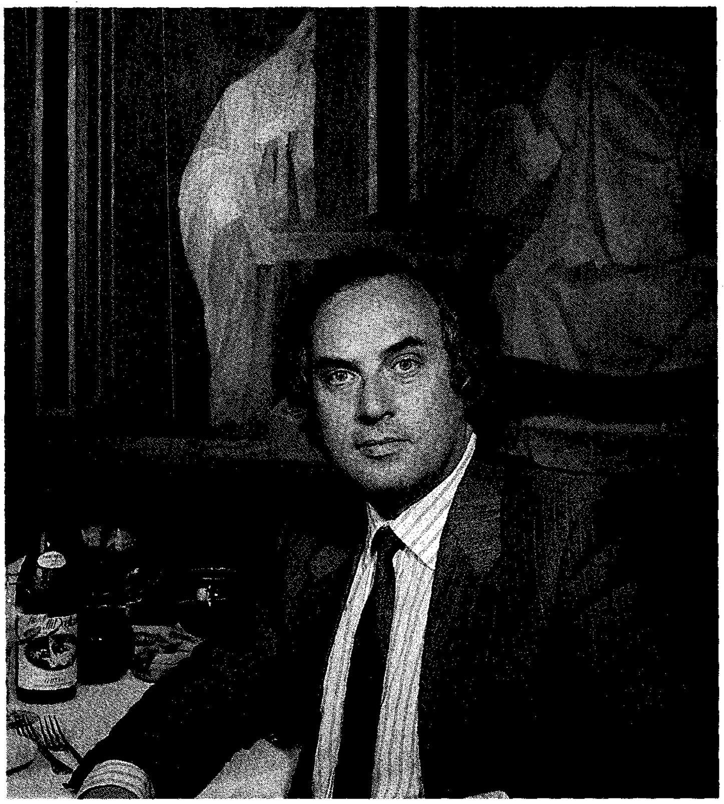
enough for Paul. "What kind of quality," he says, "can you give people for 50 cents a slice?" Paul wanted to express himself, not shovel pies in and out of coals. And he wanted a different clientele. "Psychologically," he says, "I wanted more class." He stops to play back the words in his head, and laughs. "I don't have it," he says, "so I want other people to have it."

There was the language problem. Maurizio had been in America only a few months and didn't understand the addresses people gave him over the phone. "He tried to make the deliveries, but it was always to the wrong place," Paul says. The Lattanzis soon gave up pizza, and the boys went back to work for other people.

IN THE SEVENTIES, PAUL and Maurizio worked separately in a string of Italian restaurants in Manhattan, winding up together at Tartufo (now called Fiorella), where Maurizio was the dining-room director and Paul was the managing chef. By that point, the three Lattanzis (Papa died in 1971) were eager for a restaurant of their own—the boys for the challenge and the freedom, Mama for a big new family to cook for. She missed the boisterous evening meals in Rome, when the Lattanzi household resembled an overbooked restaurant. There had been little money, with five children to feed on a tailor's income, but Mama was skilled at making poetry out of pasta, potatoes, beans, eggplant, and artichokes. "It was open-door. Anyone could come in," says Pippo, "and with seven people in the family and all the friends and cousins, there was always a crowd for Mama to feed."

With a $35,000 investment cobbled together from bank loans and from one of Mama's sisters, "the Three Musketeers" (as the rest of the family calls them) opened tiny Trastevere, named for the ancient peasant section of Rome, on August 19, 1980. Though the place was on East 83rd Street, in a well-to-do neighborhood, the rent was $400 a month and the overhead was minimal: Paul cooked, Mama supervised the food, and Maurizio ran the dining room. "For the first six months we didn't make a dime," Paul says, "and then people came and came."

The Lattanzis had brought something fresh to the Upper East Side: a charmingly cramped trattoria, stylish in a bohemian way but understated enough to attract people with money. The clientele dined on voluptuous Roman food prepared strictly to order—the mozzarella, the clams for linguine, even the napoleon. "What the Lattanzis did was extraordinary," says consultant Whiteman. "They took their very personal stand-up-and-take-notice cuisine and made a superb restaurant out of it."



THE POET: *"I'm the lazy one," says Vittorio cheerfully.*

Within the year, local critics had praised the restaurant lavishly, *Esquire* had voted it one of the year's 100 best new restaurants, and, with only nine tables, Trastevere was hopelessly booked.

Trastevere 84, named for its location on East 84th Street, began dramatically in 1982. By 5 P.M. on opening night, the reservations book was full, Pavarotti bellowed from wall speakers, and the pollo Gaetano, Papa's namesake dish, was ready for the sauté pan. Stella and Nick had come up from Fort Lauderdale, Pippo and Vittorio from Italy. If only Con Ed had joined them, they might have been able to cook. As it was, the gas had not been turned on, and the nice new ovens and burners were useless.

"To hell with this," Paul said to an assistant. "Get me some charcoal." Paul filled deep black stockpots with charcoal, laid oven racks on top of the pots, and within a half-hour had created barbecue grills. He cooked pasta, meat, fish, and vegetables on his makeshift Webers for two days. "He was like this—" Paola Marracino, then Paul's assistant and now owner of Paola's, snaps her fingers. "Boom, boom, boom. The most incredible agility of mind." Paul fidgets at the praise. "It's survival," he shrugs. "You don't use your brain, you don't eat."

Guests took so well to Paul's improvisations that the family planned its next venture, Erminia, around grill cooking. The restaurant, which opened in 1983, fulfills a wish uttered by Mama's father 40 years ago. "Our grandfather told Mama," Pippo says, " 'You cook very nice, and in the future you should open a restaurant in America with your name on it.' "

"Five restaurants, five children," Mama says. "And one for me."

NICK AND VITTORIO took charge of Erminia, but the partnership didn't mesh quite as well as the linguine and clams. "Nick sees black, Vittorio sees white," Paul says. "Nick has a military background and mentality. He is very strict and likes everything in place. Vittorio is like my father, a poet with many dreams and no responsibility. He was born for social life, not for work." Paul speaks in the indulgent tone he often uses with Vittorio. "I'm the lazy one," Vittorio agrees cheerfully.

"We fought over every little thing," says Nick. "There was blood on the walls."

"We had to get them away from each other," Paul says. With Maurizio stationed at Trastevere and Pippo at 84, Nick stayed on at Erminia and Vittorio took over at Lattanzi when it opened in 1984. "That's

Photograph by Dmitri Kasterine.

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how we fix conflict in this family," Paul says. "We open new restaurants."

Lattanzi, the largest of the six (with sixteen tables, it's nearly double the size of Trastevere), is currently the biggest moneymaker. It's the only one on the West Side (on 46th Street), the only one to serve lunch, and, with the exception of Albero d'Oro, the only one to have a full liquor license—an accommodation to American habit that Paul makes grudgingly. "If you have three martinis, you can't taste your food," he grumbles, "but in the theater district, you have to have liquor."

The Lattanzis are not Jewish, but they lived close enough to the Jewish ghetto in Rome to know matzo from mozzarella. The simple but intense flavors of Roman Jewish cuisine—flavors derived from fresh rosemary and garlic and bay leaves, olive oil and white vinegar, raisins and pine nuts—appealed to Paul's palate. At Lattanzi, Paul introduced a separate Roman Jewish menu, available after the pretheater rush.

MAMA'S JOY: *With Nick at Erminia.*

Dmitri Kasterine

LATE ON A THURSDAY AFTERnoon, Paul Lattanzi climbs into a company-owned stretch limousine parked in front of Albero d'Oro. The chauffeur, Roberto, a full-time employee who also serves as handyman and is sometimes dispatched to pick up or drop off customers, spends most of his time shuttling Paul from the East Side to the West Side. As he is about anything that has a whiff of ostentation, Paul is a bit defensive on this subject. "I'm on 24-hour standby emergency service," he says. "This is why we need the car." The deep pouches under his eyes belie a kind of preternatural energy. Paul is never in repose, even here in the plush sanctuary of the limousine, where he often does business on the phone. He roams the city from 1 P.M. to 1 A.M., troubleshooting the various restaurants—training waiters and cooks, juggling personnel, solving problems reported by his brothers. "I come around," Paul says, "to take all the bad habits out."

Paul describes his profession in family metaphors. His cooks are "raised by me, like kids. They come here very young, from South America and Italy. I show them my cooking and I watch over them, and they grow with me." The restaurant business is "dad in the kitchen, mom in the dining room, and the customers are the children. If mom and dad are nervous or not nice to the children, they start resenting the situation. If the child doesn't have a spoon or he's thirsty, you have to give him what he needs."

Today, there is a problem in the kitchen at Lattanzi. The "nurse," Paul's name for the man who readies ingredients for the chef, has quit, and there's no time to call an employment agency, let alone to train anyone new. Paul will have to fill in, and Vittorio will take charge of Albero d'Oro while Paul is gone. "You do what is necessary," Paul says. "You are bar-

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tender one night, busboy the next."

As soon as the kitchen staff sees Paul, the energy level rises. "I show up and make them a little crazy," Paul says, tying a chef's apron around his gray suit and Missoni tie, "but it's good for their health."

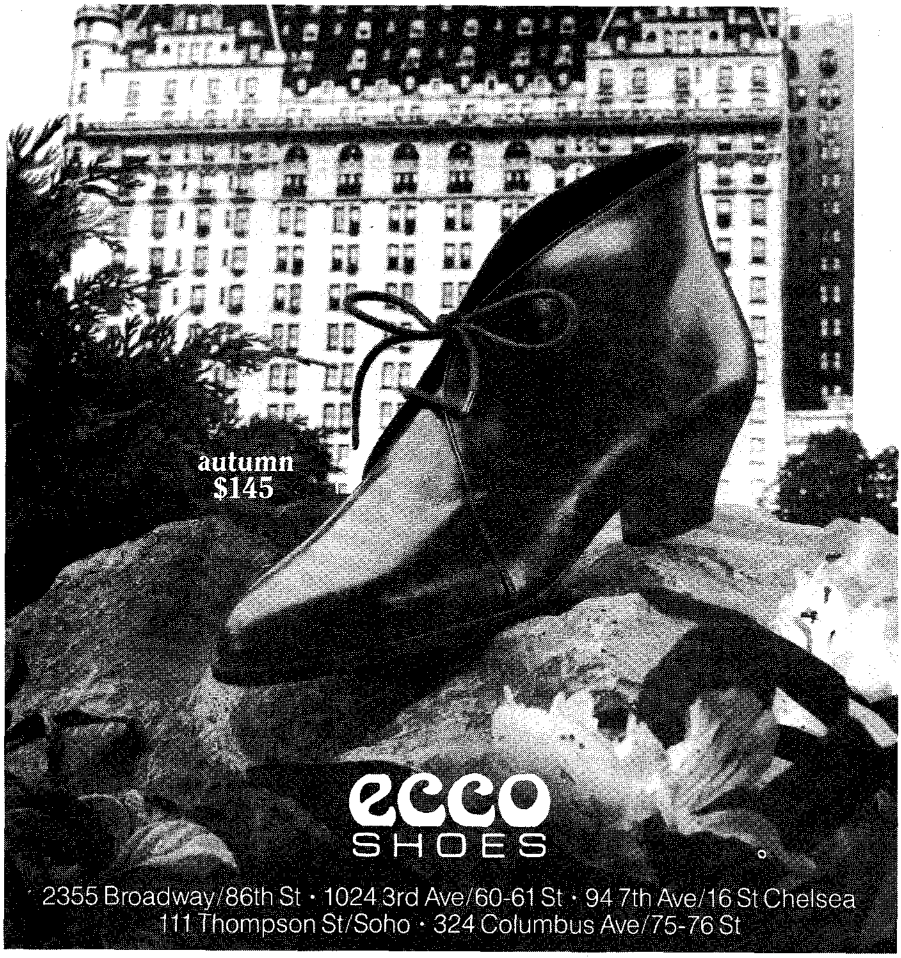
A deep sink is piled high with fresh basil leaves; plump red, green, and yellow peppers blackening on top of gas burners add a festive air. Bowls of peeled garlic cloves rest on the central worktable, which separates the cooking from the dishwashing area. Because Paul dislikes the "bitter" taste of chopped garlic, he insists on using only whole cloves, removing them before serving. This means, he says, that some menu items contain $2 worth of garlic alone, which helps explain why a simple pasta dish at a Lattanzi restaurant costs $16.95.

A cigarette dangling from his lips, Paul slivers plump white mushrooms with the scary precision of a sushi chef, trims a slab of swordfish, stuffs lamb chops with garlic and fresh rosemary, drizzles oil over carpaccio on a bed of arugula. He sticks a finger into a stainless-steel pot of tomatoes and onions bathed in olive oil and lemon, samples the juice, thinks, adds another squeeze. "I'm like a pig," he says. "I lick my fingers." He pivots to the sink, sluices water over a large chopping knife, and attacks a pile of chickens, deftly quartering them.

He stops mid-bone when the chef at the stove passes a steaming bowl of zuppa di pesce and an enormous butterflied veal chop over the work surface into the hands of a waiter. They are the first two orders of the evening, and the nurse needs to attend to them. "*Ferma!*" Paul says to the waiter. He drops his burning cigarette on an empty saucer and skims a cloth around the tomato-tinged edge of the white bowl, removes the bright sprig of basil from the veal and plucks a more perfect one from the sink. "Okay," he says, shooing the waiter away.

PAUL IS OBSESSED WITH DETAILS. He's the one who notices that the gold plaque outside Erminia, PROPER ATTIRE REQUESTED, needs polishing, the one who taps a tabletop at Trastevere 84 and immediately registers the absence of padding underneath the cloth. "If you let the table go," he says, "next you let the chairs go, and then it all goes."

He thinks of himself as part psychiatrist ("with personnel, you have to pay attention to their problems"), part priest ("because you need a lot of patience, dedication, and love to be a chef"), and part Moses ("he got stuck with the Commandments, I get stuck with everything else"). To his family, Paul is Super-



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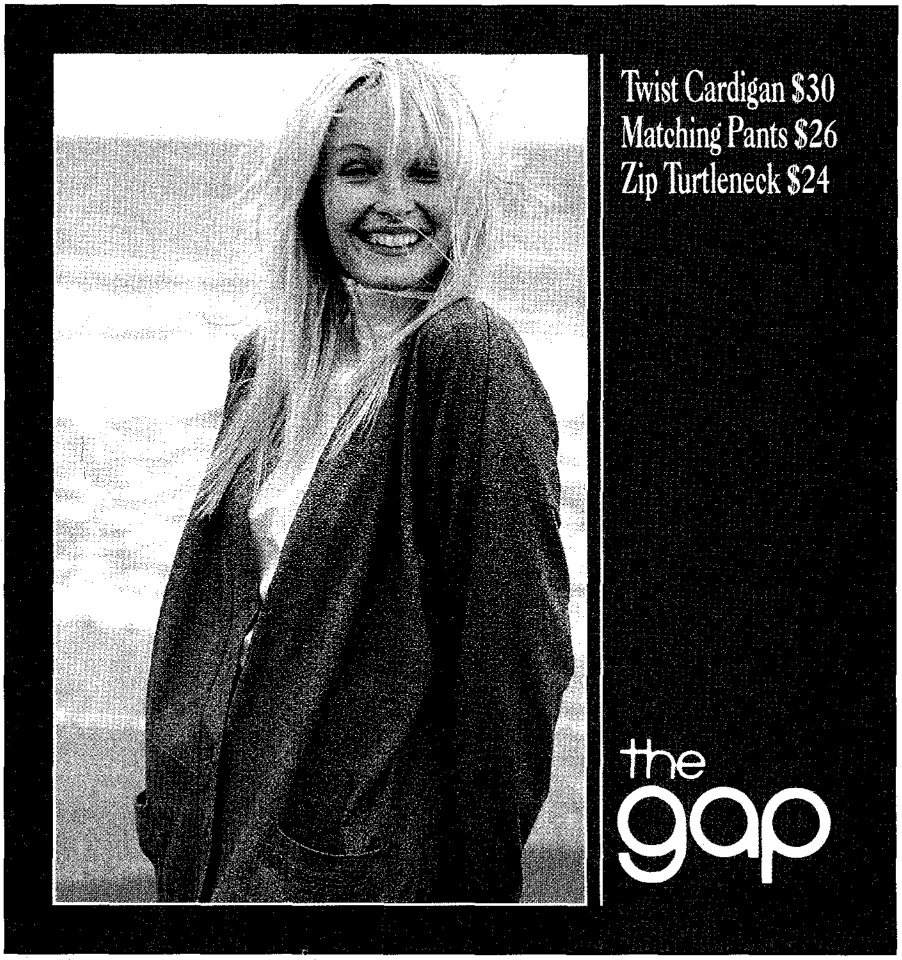

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man. "He flies, he works," Mama explains. "Always, he flies."

Mama's reliance on Paul began back in Rome. At first, she needed his powerful arms—he was Italy's junior javelin champion at fourteen—to crank the pasta machine. Then, in New York, with Papa gone and Paul the only son still at home, she depended on him to take care of her. He stayed with Mama until he married, at 28, and returned a year later when his marriage ended. He finally moved into his own apartment on East 87th Street—three blocks from Mama—at 33. "By then," he says, "something is wrong with you if you still live with your mother."

Paul turns to Mama if there's discord within the family and to Maurizio for business advice. But unless it's a crisis, he shares neither problems nor solutions. "I don't bother to explain what I'm doing all the time," he says. "Why should two people worry?" The lack of communication is sometimes troubling to the others. "They say I don't talk enough," Paul admits.

Still, they trust him. He's willing to take chances, and so far everyone has profited by it. "Paul is young enough and old enough for this business," Pippo explains. "He's the leader of the team for two reasons: He has the most experience, and he has the new ideas."

So even though his brothers were more inclined to stay safe and clone Lattanzi, complete with the Jewish ghetto fare, on the East Side instead of trying for something more polished, Paul prevailed with Albero d'Oro. "They have faith in me, and it's a burden," says Paul. "I need this place to do well more than anyone, because I don't want to lose their faith."

NEW YORK CHEFS HAVE TO cope with an insistent pressure—from both the jaded dining public and the ballooning army of critics starved for trends—to concoct new dishes every few months, just as fashion designers have to create new lines. The forced obsolescence of perfectly good dishes means that you can return to a restaurant for that fabulous steak frites you swooned over not long ago and find that it's been chopped into fajitas.

"It's a way of playing to a food writer's need for news, or maybe a yuppie's need to eat the latest thing, and to me that's absurd," says *Time* food critic Mimi Sheraton. To Sheraton, inventiveness has to develop out of what comes naturally—one of the strengths of the Lattanzi style of cooking. "I think they introduced a very original Italian cuisine to New York," she says. "The way they do the napoleon, the veal with salad, the presentation of zuppa di pesce, the flourishes of

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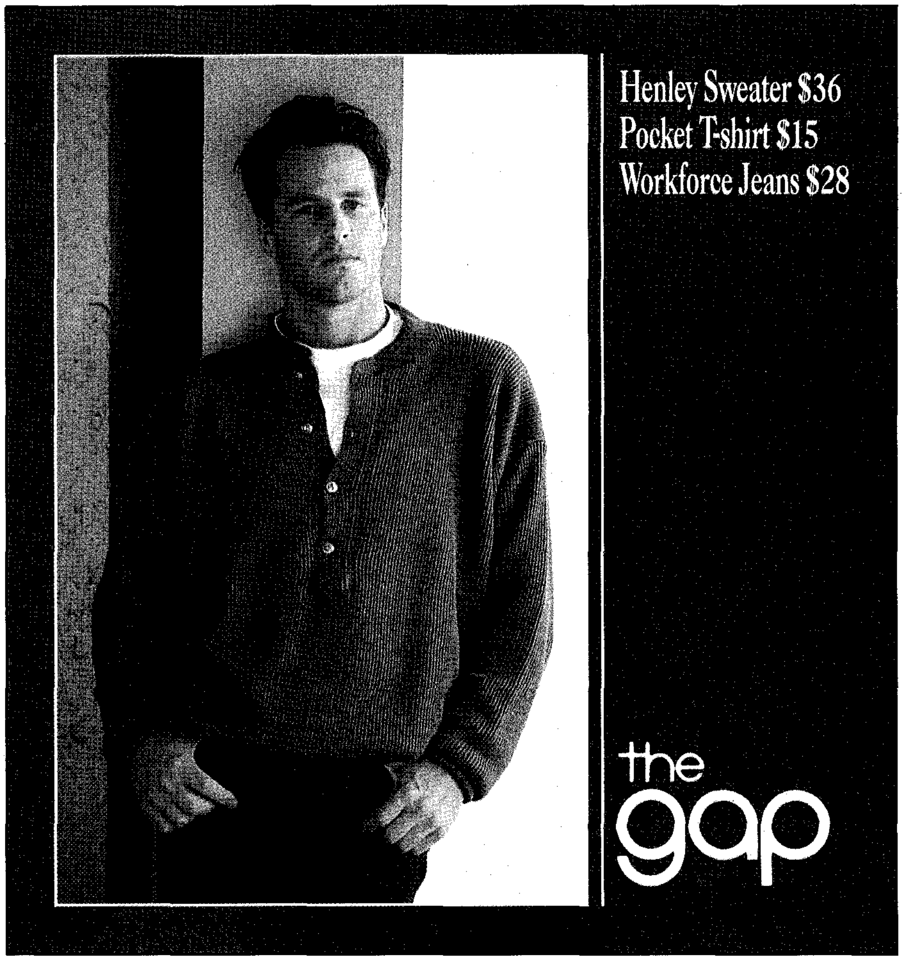

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basil—those are all their inventions."

So for the *Times*'s Bryan Miller to strip Trastevere of one of its three stars in 1985 on grounds of lack of imagination angers Paul. "That was unjustified," he says. "The review says five years with the same menu, but it didn't say nothing about the food being no good. So to answer to that: The menu at Trastevere will stay the same for the next twenty years. We spend a lot of money there to keep things the same, because people go to certain restaurants for certain foods. When they go to Trastevere, they expect that fettuccine, that clam sauce. And we are here to make people happy."

FINDING THE RIGHT PEOPLE TO make happy at Albero d'Oro is his current challenge. Paul hopes fervently for "a more refined clientele, people who travel and can tell what we try to do, who have a little sophistication to understand the food. It's a more complicated cooking than the other restaurants." Indeed, the d'Oro menu includes dishes that are far more demanding of a chef's skills—lusty risotto with white truffles, delicate capellini with lobster and radicchio. But whether the people who will appreciate the splendid food are the same people who will enjoy the ornate surroundings remains to be seen.

Many New Yorkers don't want eating out to be too easy. They prefer the satisfaction that comes with being accepted to the certainty of being courted. They want to know there's something to be gained by becoming regular customers. But at Albero d'Oro, there's no sense of having to achieve anything or be important in order to be treated well. Albero d'Oro's waiters don't crowd or rush you, and there is no need to jockey for a better table, because none of them is bad. A party of two gets its own round table that seats four comfortably; there are no couples lined up along banquettes and forced to listen to each other's conversation or smell each other's smoke.

Paul is puzzled about the sluggish growth of Albero d'Oro. "I stand in the middle of this room and I cannot find a thing wrong," Paul says. "Maybe people just aren't ready for it." Last week, he decided that the white ceiling might be distracting diners. "I decided to kill it," he says. He spent his day off painting the ceiling the same rich burgundy as the walls and carpet. "Now it's warmer," he says. "Maybe that will take care of things." He is determined to be patient even as he tinkers. "We open the other restaurants, it's one, two, three. Instant success. Albero d'Oro is taking longer for the right people to find it. But the ingredients are here, and the prices are no high-

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er. If the others are successful, why not this one?"

THE LATTANZI EMPIRE IS BUILT like an upside-down pyramid: The little Trastevere, which grossed $500,000 in its first year with almost no payroll and only nine tables, is at the base, and the others are layered one by one on top of it, financed by a successive rollover of profits. At the moment, Albero d'Oro siphons off about $30,000 a month from the other restaurants' earnings. And it was the most expensive to start up—$500,000. Lattanzi, at $375,000, is the only other restaurant that came close, but it also does the most volume, serving 150 people a day and grossing $1.2 million last year. Erminia and the three Trasteveres, which offer dinner only, feed from 60 to 70 people daily apiece, while Albero d'Oro has so far averaged about 45. Together, the restaurants grossed $5.3 million in 1986.

The family's method of dividing profits resembles an eighteenth-century gentlemen's agreement more than it does contemporary entrepreneurial America. "It's like the *baratto* [barter]," Paul says. "If this week I need nothing and my brother needs to pay for school, I don't take and he does. It all balances out. We don't check on each other, because if you can't trust, there is no point doing business together."

None of the Lattanzis, including Paul, would qualify for a segment of *Lifestyles of the Rich and Famous.* Last year, the brothers gave themselves about $80,000 each in salary. Paul pays $1,200 a month for his two-bedroom apartment on East 87th Street, and on Sundays, his day off, he drives his Nissan Maxima to the condominium he rents in Tarrytown. Mama's rented duplex, in back of Trastevere 84, is about $900 a month. Maurizio, Vittorio, and Pippo all live in Forest Hills, where Maurizio manages the newest Trastevere, but only Maurizio owns his home there. Nick and Stella are ten minutes away in North Flushing. "We live middle-class lives," says Paul.

Until Albero d'Oro stops leeching the company, money is tight. But the family is prepared to carry its crown jewel until it finds a setting. "This country gives you a choice," Paul says. "Either you pay taxes or you invest your money. It's as simple as that." He throws up his hands and laughs. "Maybe I should have paid the taxes."

On a 90-degree Monday night in July, the air-conditioning system at Albero d'Oro breaks down. Paul stands at the front door, explaining the situation to people with reservations, suggesting they come back another night. Another restaurateur looking for business might have promised that the equipment would

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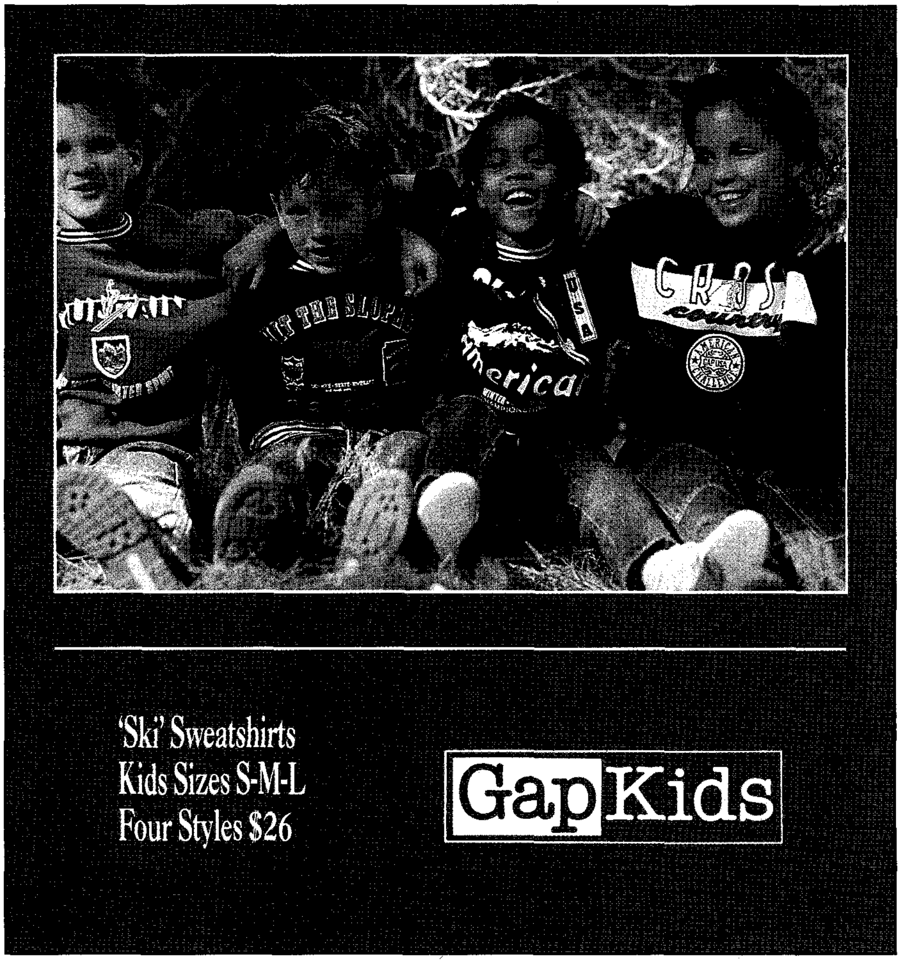

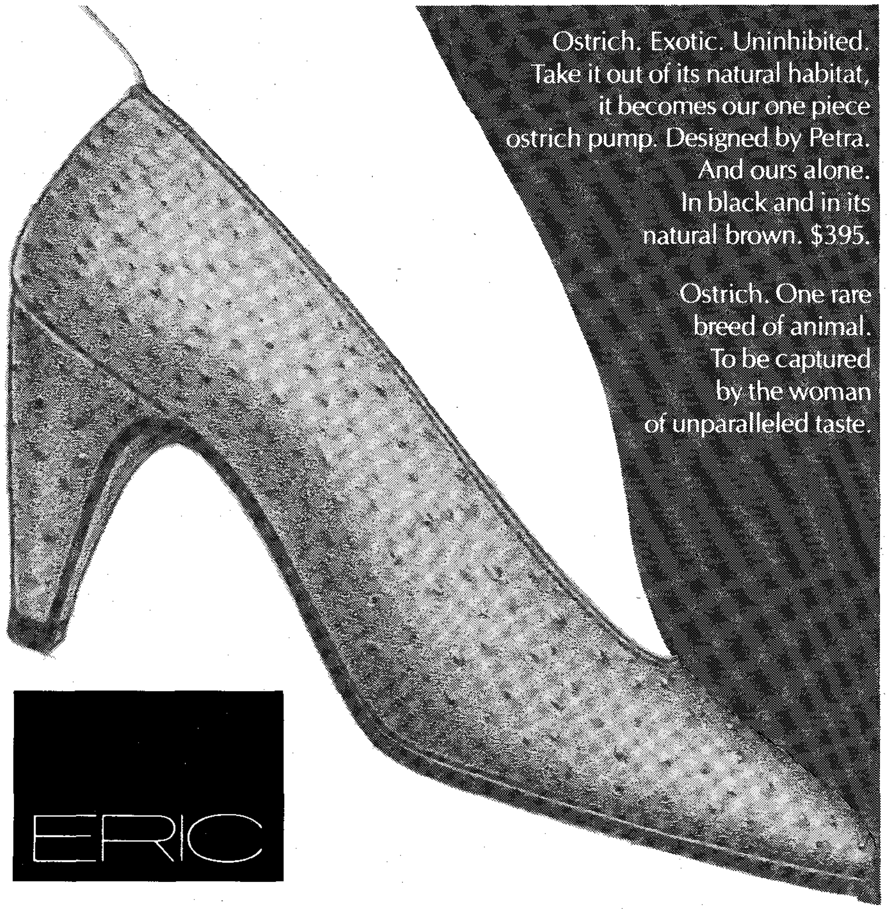

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be fixed any minute, but Paul doesn't want his guests to remember only the sweat and not the scampi. Some insist on coming in anyway for an evening of high temperatures, followed by serious bills. Paul, appreciative, instructs the waiters, "No checks."

"I'm losing my shirt anyway," he says later. "What's another few hundred dollars?"

LIKE THE BENETTON CONCEPT of a store for every block, there are four Lattanzi outposts in the area around Second Avenue and 83rd Street. But the Lattanzis didn't have a marketing strategy in mind so much as a way of re-creating family life. On the Upper East Side, they can run into one another's restaurants the way they drop in on one another at home. Of the younger generation—Paul has one eight-year-old daughter, and his siblings each have two children, with a third on the way for Vittorio—only Maurizio's twelve-year-old son, Gaetano, has displayed any affinity for the business. "He's got the eye, the taste," Paul says. "He can be the Escoffier of the year 2000."

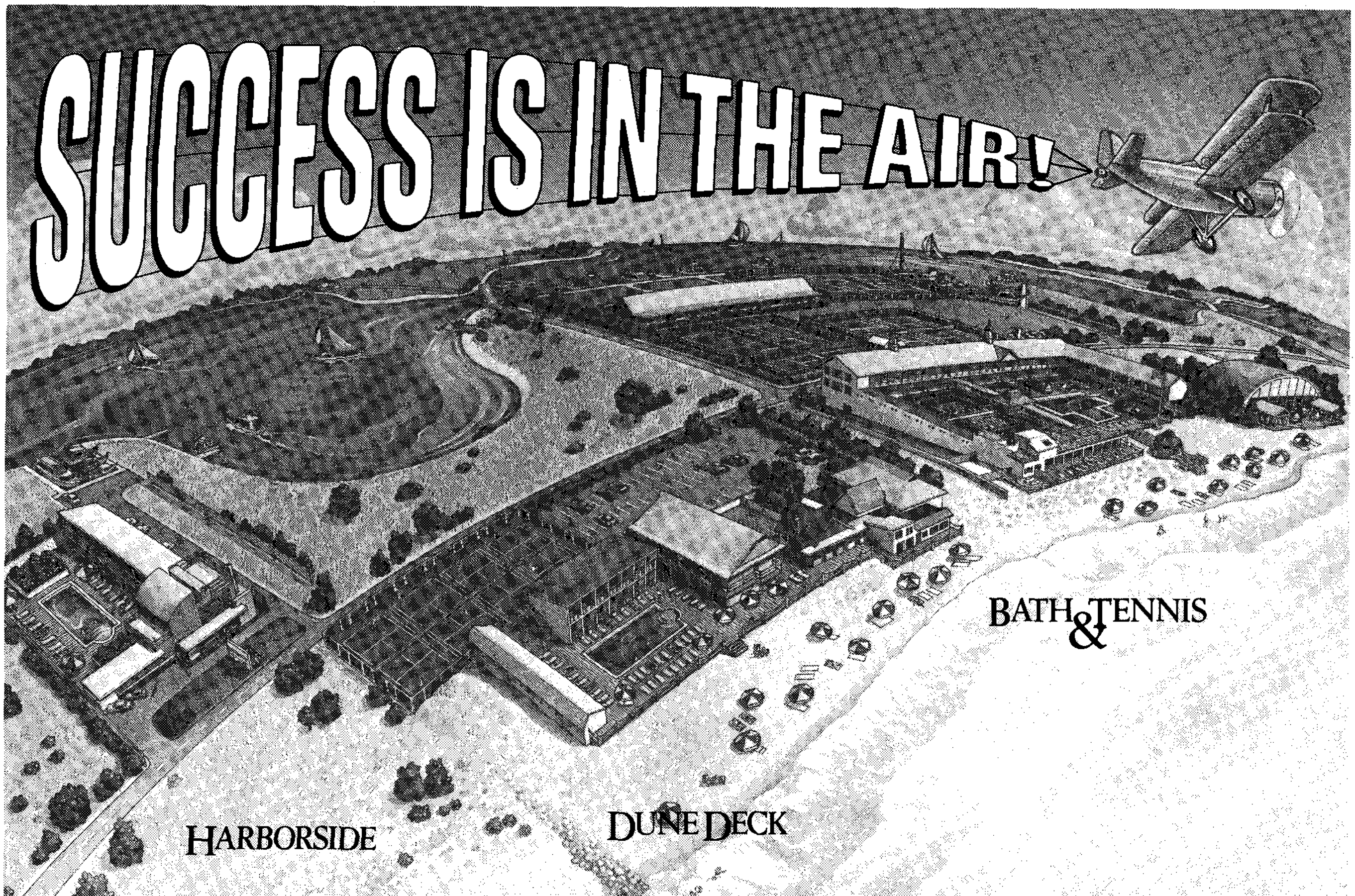
Tonight, the grown-ups meet for a late supper at Erminia and the usual litany of teasing and complaining. Vittorio mocks himself for dropping a speaker on his foot. Mama is unhappy with the way the candles are dripping. Pippo is sick of his diet. And everyone is having trouble figuring out what to order. "We see this food all the time," Paul says. "We want something different."

A waiter brings over a fragrant mound of "paper bread"—thin grilled pizza dough brushed with olive oil and garlic. Within five minutes, the bread is gone. The family deals with menu ennui by having the chef make up some vermicelli pizzaiola—but not for Mama, who is supposed to be watching her weight. She orders some grilled fish and helps herself to a fresh stack of paper bread.

A platter of spinach, polenta, and French fries accompanies the pasta and is set in the middle of the table. When Mama reaches for seconds, Paul pushes her hand away. "She eats too much," he says. "No," Mama protests, "just little piece swordfish and little *spinace*." She tries once more for the plate, but Paul moves it out of her reach.

Mama squeezes his cheek and lets fly a fusillade of rapid Italian that boils down to this: "The little one, he needs fixing."

Paul is annoyed with Mama for treating him like a little boy. "She still counts my money. She corrects me when I talk," he gripes. Then a sly grin slides across his face. "Now she's pinching my knee. She wants me to stop telling secrets about her. Can you believe it, 38 years old and my mama still pinches my knee?" ▬



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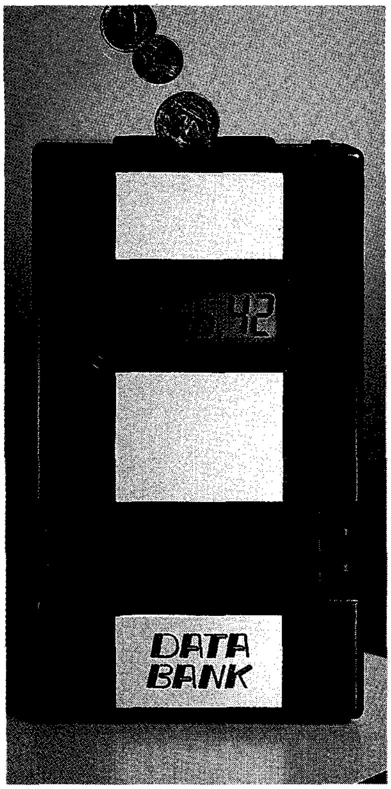

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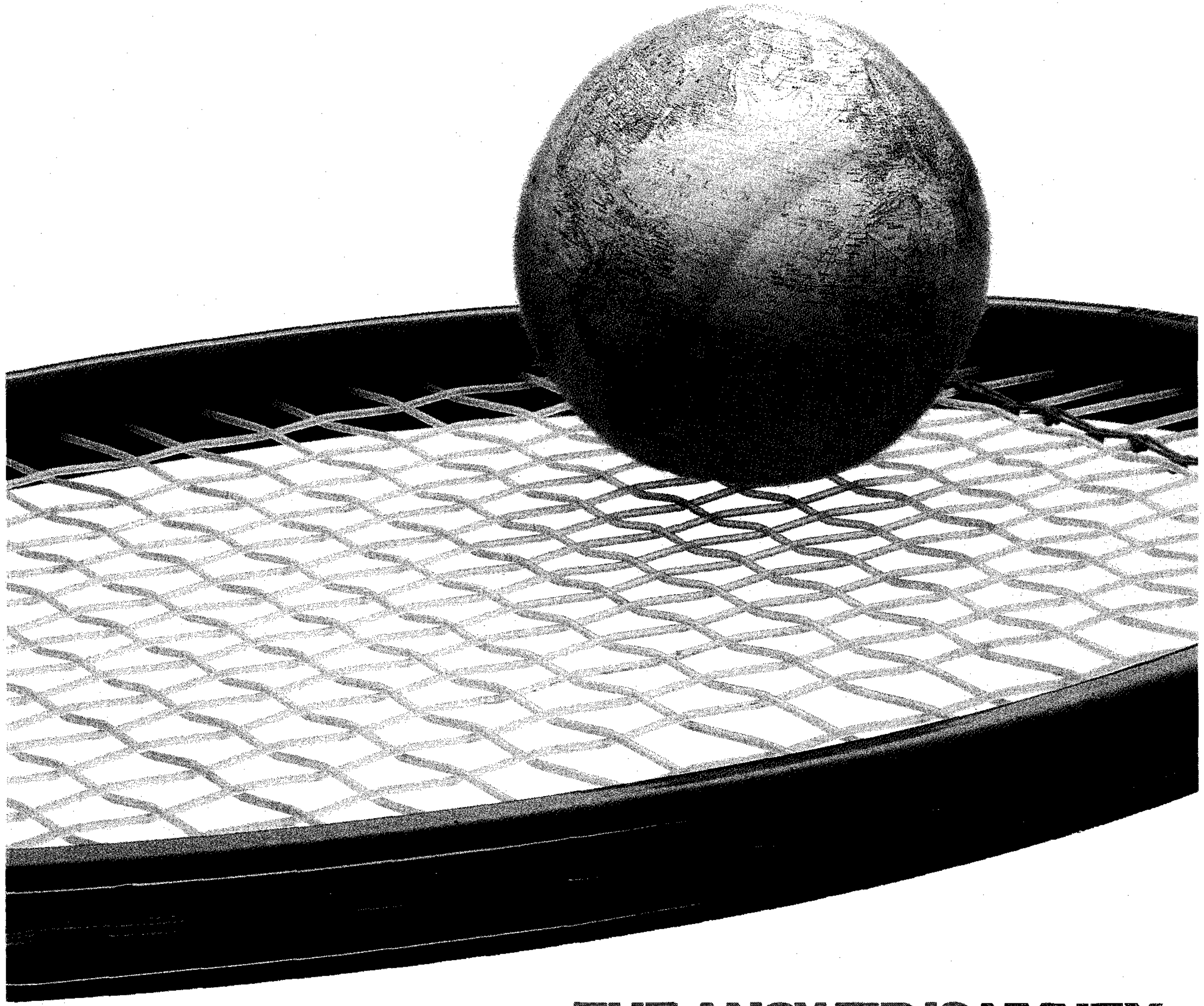

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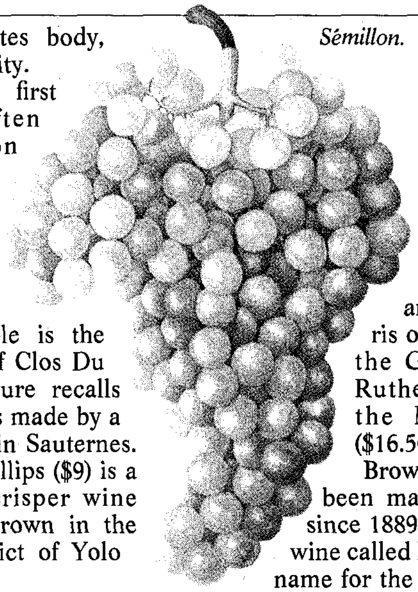
LIFE BEYOND CHARDONNAY

> "...Wines from such white grapes as Sémillon, Muscat, and Chenin Blanc may be less fashionable but are no less enjoyable..."

A FUNNY THING HAPPENED TO WINE ON the way to the marketplace: Although diversity is one of its most fascinating aspects, there seems to be an increasing emphasis on only three varieties—Chardonnay, Sauvignon Blanc, and Cabernet Sauvignon. Certainly anyone browsing through a wine catalogue might conclude that these are almost the only wines being made in California and Australia, and the number of such wines from countries as diverse as Chile and Italy is mounting.

There are still enough different wines around to intimidate the budding oenophile, of course, but it seems more difficult for producers of less fashionable varieties to get shelf space and consumer attention. Let me then suggest some interesting and enjoyable choices from three classic white-wine grapes—Sémillon, Muscat, and Chenin Blanc.

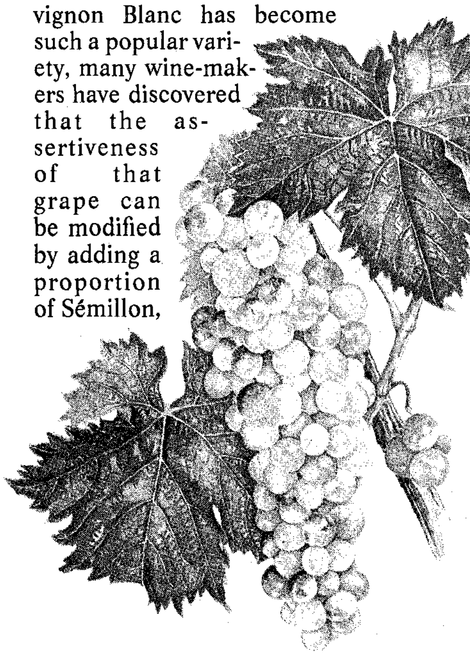
Sémillon is the principal white-wine grape of Bordeaux and, surprisingly enough, accounts for seven times as much acreage as the more visible Sauvignon Blanc. Although some Bordeaux wines are made primarily from Sémillon (notably Sauternes), few are labeled as such. In California, however, where Sauvignon Blanc has become such a popular variety, many wine-makers have discovered that the assertiveness of that grape can be modified by adding a proportion of Sémillon, which also contributes body, structure, and longevity.


Sémillon.

Just as those who first used Merlot to soften Cabernet Sauvignon then went on to bottle that variety on its own, so a few producers of Sauvignon Blanc now bottle a Sémillon. An excellent example is the rich, flavorful 1985 of Clos Du Val ($9), whose texture recalls some of the dry wines made by a number of châteaux in Sauternes. The 1985 of R. H. Phillips ($9) is a leaner, somewhat crisper wine made from grapes grown in the Dunnigan Hills district of Yolo County.

The current success of Australian Chardonnay and Sauvignon Blanc may obscure the fact that these varieties were practically nonexistent on that continent twenty years ago; Sémillon, which is much more widely planted, has achieved a particular success in the Hunter Valley. A good, inexpensive 1986 Hunter Valley Sémillon is the oddly named Long Flat White of Tyrrell's ($5), a ripe, fat, dry wine.

Another Sémillon-based wine from the Hunter Valley is the flavorful and well-balanced 1986 Sémillon-Chardonnay of Rosemount ($9); Chardonnay contributes lively acidity to the blend, as Sauvignon Blanc does in Bordeaux and California. And a reasonably priced example of a sweet, rich, honeyed Sémillon is the 1984 Sémillon Sauternes of Peter Lehmann ($6 a half-bottle).


Muscat.

The intense, grapey taste of Muscat is one of the easiest to recognize, and finds its most popular expression in Asti Spumante, the sweet sparkling wine from Northern Italy. Less familiar wines made from this grape range from the fruity and appealing Moscato d'Asti (the still version of Asti Spumante) to the rich, wood-aged, fortified "liqueur" Muscats of Australia. The latter, which have acquired an almost legendary status among connoisseurs, come from the Rutherglen district of Victoria, about 140 miles northeast of Melbourne. Amber-colored, with a pronounced but complex Muscat bouquet and concentrated taste—sweet and thick without being cloying—these are not for the white-wine-spritzer crowd. Two excellent examples that have found their way here are the Muscat of Morris of Rutherglen ($12) and the Golden Muscat from Rutherglen bottled under the Mark Swann label ($16.50).

Brown Brothers, which has been making wine in Victoria since 1889, is known for a stylish wine called Lexia, which is another name for the Muscat of Alexandria. Both the 1985 and 1986 vintages of this wine—which contains only 10 percent alcohol—are on the market at $6.49; the 1985 is agreeable, but the elegant and delicious 1986, labeled Late Harvest, is riper and more aromatic.

Muscat is widely planted along France's Mediterranean coast, but the wine most often found here is Muscat de Beaumes-de-Venise, from a village just a few miles northeast of Châteauneuf-du-Pape. Fortified to 15 percent alcohol, and with about 12 percent residual sugar, the wine is bottled young, while it retains its fruit and grapiness. Enjoyable when sipped on its own, the wine also stands up to desserts better than most Sauternes. The 1985 of Paul Jaboulet Aîné ($13) is excellent, as is the nonvintage bottling of Prosper Maufoux ($14.25).

A certain amount of Muscat is produced in California, but its name rarely appears on a label: It is used discreetly to heighten the aroma and flavor of such wines as Johannisberg Riesling, the ubiquitous White Zinfandel, and even a few cheap Chardonnays. Two California Muscats that represent opposite ends of the taste spectrum are the 1984 Moscato d'Oro of Robert Mondavi ($10.75), an aromatic, light-bodied, and agreeable semisweet wine; and the 1986 Essensia ($13), a sweet, fortified dessert wine produced by the Quady winery from Orange Muscat.

Curiously enough, Chenin Blanc

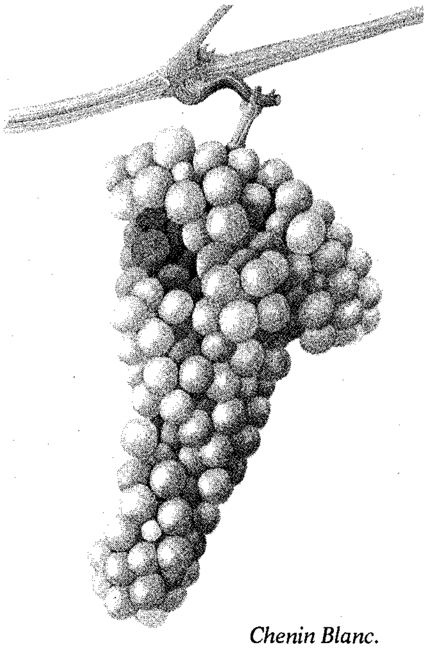
Illustrations from *Vines, Grapes, and Wines,* by Jancis Robinson. Published by Alfred A. Knopf, Inc.

makes up about a quarter of all the white wine made in California; most of this finds its way into inexpensive jug wines, but a number of wineries continue to market this variety under its own name.

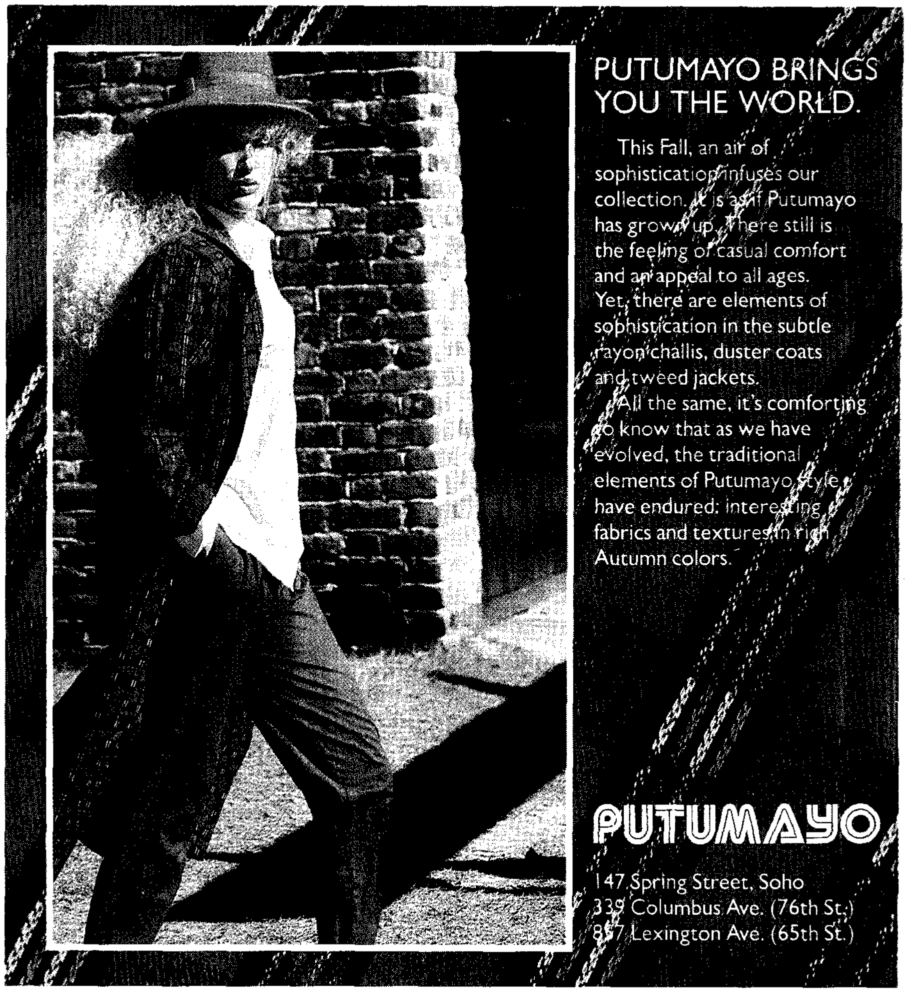
California Chenin Blanc derives much of its appeal from a combination of delicacy and freshness coupled with a touch of sweetness. A few producers now market a dry Chenin Blanc, but these wines, which often sell for $6 or $7, have so little flavor that they can't compete with Chardonnay or Sauvignon Blanc at the same price.

The semi-dry style, however, is one that's easy to enjoy, especially in warm weather, and perhaps is less tiring than more flavorful whites. Two appealing 1986 Chenin Blancs are those of Concannon ($5.25) and Robert Mondavi ($8.49).

Though the name Chenin Blanc is seldom on a French wine label, this is the principal grape of the Anjou and Touraine regions: Vouvray is the best-known example. At its best, Vouvray displays more fruit and individuality than the simpler California bottlings, but many are marred by an excess of sulfur, whose presence is revealed by a prickly smell and acrid taste. Two pleasing exceptions are the semi-dry 1985 Vouvrays of Chapin-Landais and Marc Brédif ($7.49 each).


Chenin Blanc.

Among the finest of the sweet Chenin Blancs from the Loire are Quarts de Chaume and Bonnezeaux, both difficult to find. But the sweet, honeyed Anjou Blanc of Moulin Touchais is available here in vintages going back more than 30 years. The fat 1949 ($80) and elegant 1959 ($65) are both fine wines, not just curiosities. More affordable are the soft, rich 1979 ($15) and the even richer and more complex 1976 ($18). ▬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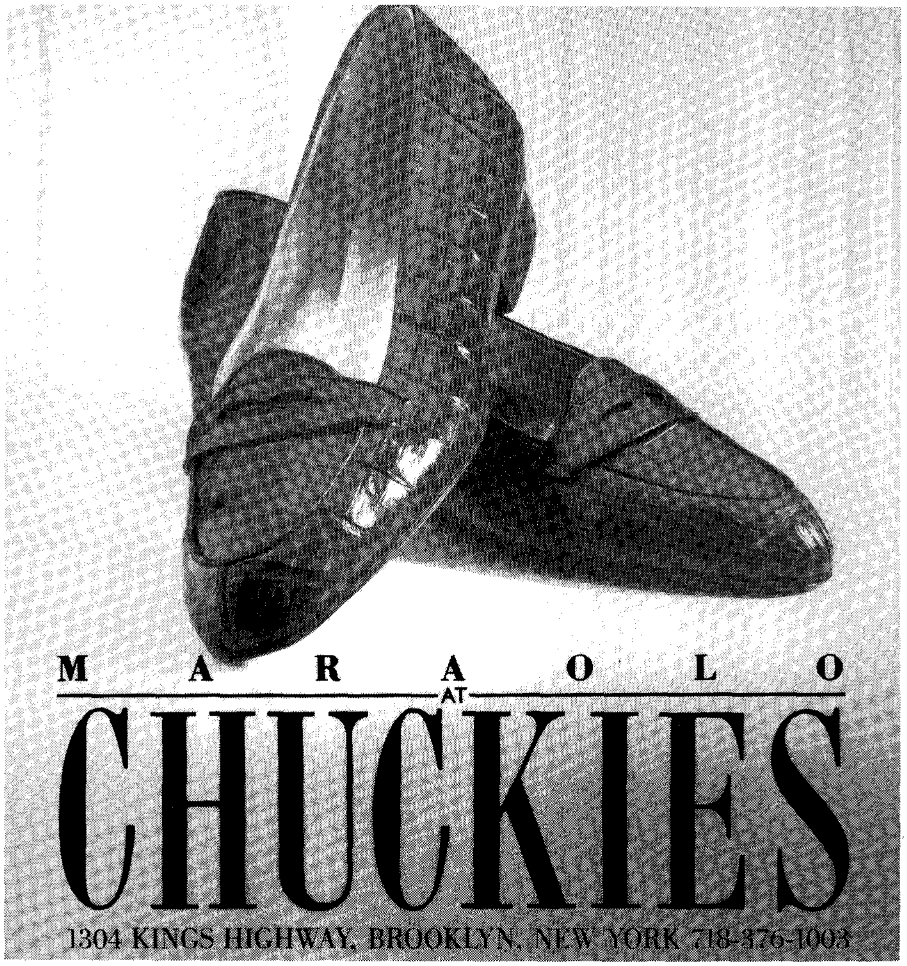
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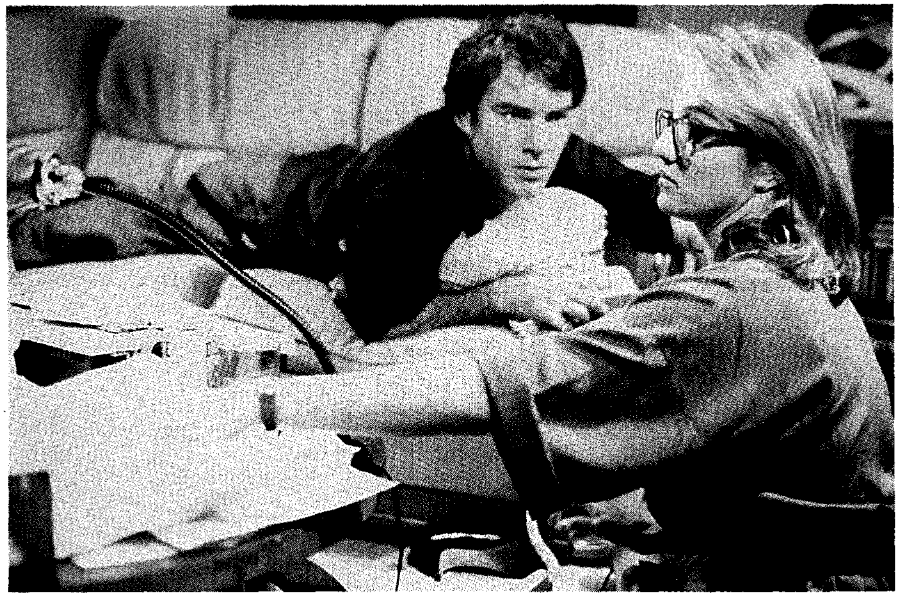
SOUTHERN COMFORT

"...*The Big Easy,* with Dennis Quaid and Ellen Barkin, is greatly entertaining. It's small and scruffy, but I had a terrific time..."



BOYS MAKE PASSES: *Quaid and Barkin fall in love in* The Big Easy.

WHEN DENNIS QUAID COMES ON TO A tense Ellen Barkin in **The Big Easy**, gentling and soothing her into bed, his pitch has an insidious appeal, like the sound of very soft jazz heard late at night. "This is New Orleans, darlin'," he croons. "People have a way of showing their appreciation here."

Quaid plays Remy McSwain, a mildly corrupt young homicide detective, a man who sees nothing wrong with accepting small gifts from restaurateurs and shopkeepers. In "the Big Easy," which is what McSwain affectionately calls his city, bribery is a way of life. But Barkin's Anne Osborn, a rather stern assistant district attorney from the North, is sure that small corruptions lead to larger ones—even to murder. She's investigating the police department, and she suspects that Remy is a bum.

The Big Easy, which was made independently and picked up by Columbia Pictures, is greatly entertaining—a comedy-thriller that is also serious about romance and morals in the stirring way the old Tracy-Hepburn movies were. It's small and scruffy—I don't want to oversell it—but I had a terrific time and went back to see it again. Writers Daniel Petrie Jr. (he did the original *Beverly Hills Cop*) and Jack Baran are smart enough not to settle the argument between the cop and the prosecutor in a clear and simple way. Anne, it turns out, is right about police corruption, and Remy, humiliated, has to admit she is. But his easygoing, cajoling style of dealing with life has some authority, too. The movie, without losing its head, brings a touch of ambiguity—almost a lilt—to the issue of corruption. Remy's sexual sweet talk may be a con (he's trying to buy Anne off), but in the end he means it—he falls in love—and a little sexual attention is what she needs, anyway. Bribe-taker or not, Remy is the hero of the movie (he's not corrupt at heart), and he wouldn't be one if he weren't so aggressive with Anne, teasing her out of her righteous funk. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths.

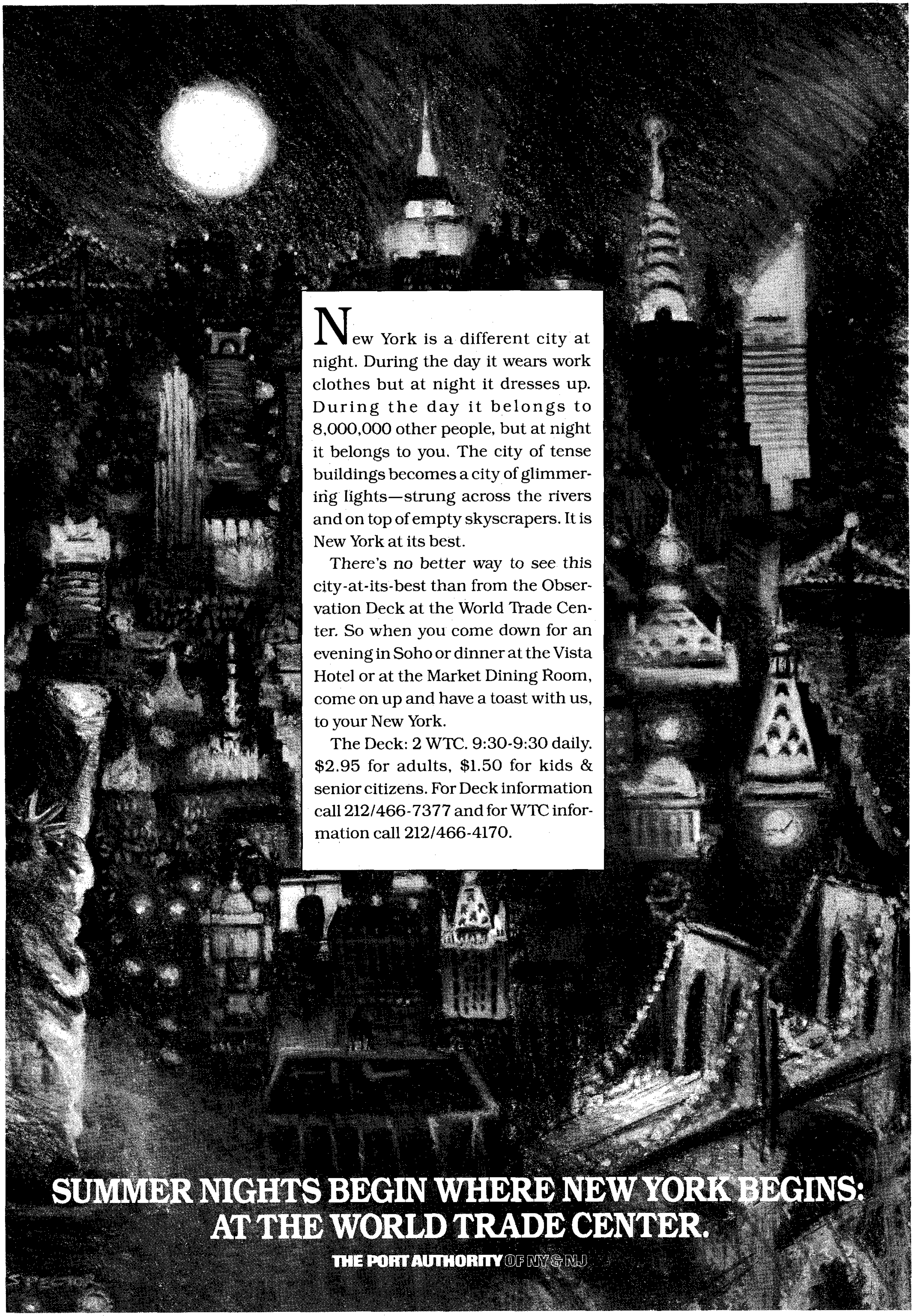
Despite some standard, clumsily staged violence at the end, the picture has a relaxed, almost improvisatory tone; the mood and pace are softened by the filmmakers' celebration of "easy." Many have merely exploited New Orleans for its cayenne-pepper exotic surface; director Jim McBride tries to capture its soul. As McBride and the screenwriters tell it, people there value personality and jokes and food and sex more than the serious affairs of life. There's time for talk, time for flattery and caressing, for silly remarks that no one is supposed to take literally. At one point, the picture simply stops as Remy and his large family—a mixed group of Cajun and Irish folk—throw a party while Anne, who's furious at him, looks on in disbelief.

Jim McBride had a New York avant-garde success many years ago called *David Holzman's Diary,* and since then has led a fairly marginal existence in Hollywood. McBride—I think he'll forgive me for saying this—needs a hit. With *The Big Easy,* he's made a solid commercial movie, yet he doesn't bring the same constrictions to dialogue that other, more commercially practiced directors might. The plot isn't much—just a pretext, really—so he takes his time and opens things up. For instance, he casts the late Charles Ludlam as a clever, disreputable lawyer; Ludlam gives an amusing, eye-rolling performance as the larcenous little creep, delivering his lines with the thickest accent this side of the bayous. The odd cadences of his speech feel like an actor's lark, a put-on; the whole movie, with its teasing and talking and Babel of accents, has a party mood.

The funkiness is seductive, lulling, but *The Big Easy* wouldn't be as strong as it is if it didn't also honor Anne's doubts, her cranky *un*easiness. When does "easy" mean slack, dirty, and foul? Certainly, as we begin to understand what's going on in Remy's precinct, the banter at the police station becomes a little sinister. And when does a man's sexual attractiveness turn worthless? There's nothing easy about the relationship between Remy and the demanding Anne.

Tracy and Hepburn became a cherished ideal because in such pictures as *Pat and Mike* and *Adam's Rib* a man and a woman reached a balance of strength and talent without giving up anything of their will or brains. In *The Big Easy,* the two actors are fresh enough to make this old idea seem enchanting again. Neither of them, in box-office terms, is remotely a star, yet they have big, broad, audience-pleasing roles here, and they play them to the hilt. In effect, they play at being stars. The bravado is charming.

Dennis Quaid (brother of Randy) was Mike, the dark-browed, angry boy who felt like a small-town loser in *Breaking*



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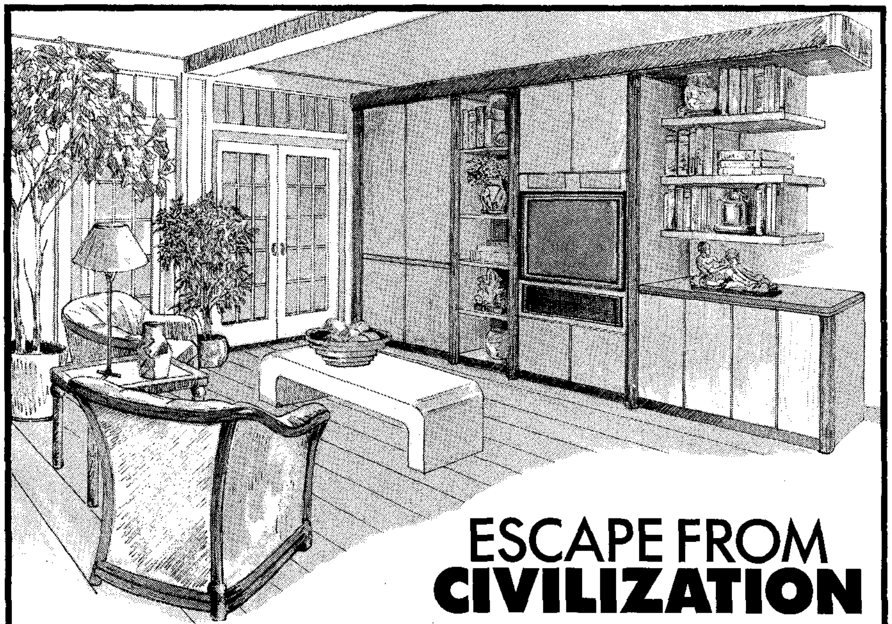

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Away, and he was a rakish, irrepressible Gordon Cooper in *The Right Stuff.* He's been good in a great many other things as well, but the public hasn't taken him up yet. If *The Big Easy* doesn't put him over the top, something is wrong, because he gives a smashing performance. His thick eyebrows arch downward in the center, and he has a big, happy grin and a lean, muscular body. His all-American devil's-sidekick looks make him convincing as a roughneck and show-off, and in *The Big Easy,* the wide grin practically says, C'mon, you like me, so why fight it? Stroking Barkin's digits at dinner as he talks to her in his strange Cajun drawl (both coarse and musical), he's the essence of boyish cockiness. Yet we warm to him because his Remy pushes too hard—he doesn't have a successful seducer's smoothness. He wants the good opinion of this nervous yet formidable woman in her suit and business pearls—he's young enough to care what she thinks. And when she thinks badly of him, he feels terrible.

Ellen Barkin's assistant D.A. has a perilous dignity. She doesn't know her way around yet, and she can see that the police hate her and would love to find her ridiculous ("Don't you dare be amused by me," she says to Remy during their first meeting). Yet she persists in her investigation, showing up at the scene of a murder to blanch at the blood-soaked corpses. Barkin makes Anne tight, angry, and exacting—a jogging yup with a muscular conscience—but she gives her an anxious, reflexive smile too. The embarrassed smile under the big, awkward nose is what should cause people to fall in love with Barkin. Brilliant in *Diner* (as the wife who gets screamed at for misfiling records in her husband's collection), and touching in rum roles in such virtuous misfires as *Buckaroo Banzai, Daniel,* and *Desert Bloom,* she acts with a distinctive emotional nakedness. She has a great figure, a pile of orange-gold hair, and a not-quite-beautiful face that crumples under pressure. When her characters are angry or self-disgusted or bruised, misery pours off that face. Ellen Barkin unhappy is the most purely soulful sight in American movies.

In *The Big Easy,* she has a scene in which she resists sex but really wants it—the sort of moment that male writers and directors impose on women and that can collapse into tired cynicism, a cinematic near-rape. But when Quaid lays hands on her, and the anguish on her face changes to bliss, Barkin is so expressive that she makes sexual pleasure almost funny. It's as if she had never been touched before—she's astounded by her own feelings. The transformation is a great, lyrical piece of acting. Later, Anne gets fed up with Remy when she discovers he's on the take, and he has to win her back. We root for him—if a woman denies a man who has this kind of charisma, there's no movie. Still, he has to work hard to earn her love. *The Big Easy* doesn't simply say that sex humanizes a starchy lady. It says something much better—that an intelligent woman needs to respect the man she sleeps with, that she can be seduced by a bum but not made to fall in love with him. In the post-feminist period, that's a code of romance the movies shouldn't do without.

IN ROBERT BENTON'S **Nadine,** A MOVIE OF no consequence, Kim Basinger, as a small-town Texas woman who works in a beauty parlor, wears the rubiest of ruby lips and runs with a quick, hopping jerk, like a chicken sprayed with water. In a lot of films, Basinger has been beautiful but dim, a moist blonde steaming up the camera lens with her heated sensuality, but Benton, working with the great cinematographer Nestor Almendros, dries her out and gets her to read her lines incisively. She's fun to watch. Jeff Bridges also has his moments as her estranged dumbbell husband, a foolish dreamer with a taste for trouble. *Nadine* is one of those movies in which two people who love each other have separated and then struggle to get back together—"comedies of remarriage," Professor Stanley Cavell has called them. It's a charming formula, and *Nadine* is easygoing and pleasant, but the picture is so small it could be a beautifully lit TV movie. Each time Basinger and Bridges say their shallowly self-revealing lines, one waits for the canned laughter to fill the empty spaces.

WILL THE PEOPLE ENDLESSLY HYPING MAdonna shut up now that **Who's That Girl** has hit the theaters? At the beginning of the picture, Madonna, playing a thief who has just spent four years in prison, hops out of the slammer with the twitching bum of a floozy on a shopping spree. I know the comic point is that she's indestructible and impervious—she wants to stuff it to the guards and all—but I was still offended by the dumb showing-off in that walk. When she talks, Madonna wags her head, and the words come out in a tiny-tinny, mostly unintelligible squeak. (There's nothing wrong with the soundtrack: I understood her co-star, Griffin Dunne—or rather, *poor* Griffin Dunne.) She's not only a terrifyingly bad actress; she barely seems like a human being. The movie is an insult to the sub-teen audience, who, if there's any justice in the world, will start a bonfire with her old posters. I lasted about an hour, up to the point when she tears Tiffany's apart. I have no particular love for Tiffany's, but I suddenly became solicitous of the clerks, the glass cases, and the floor. ▬

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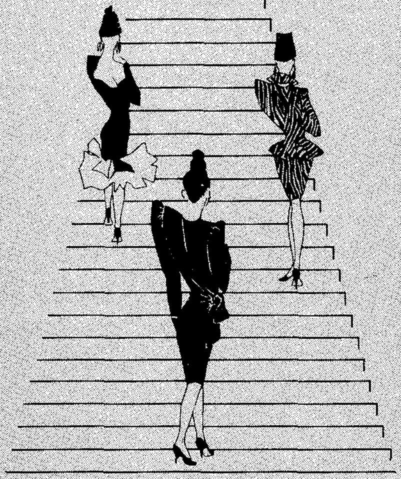

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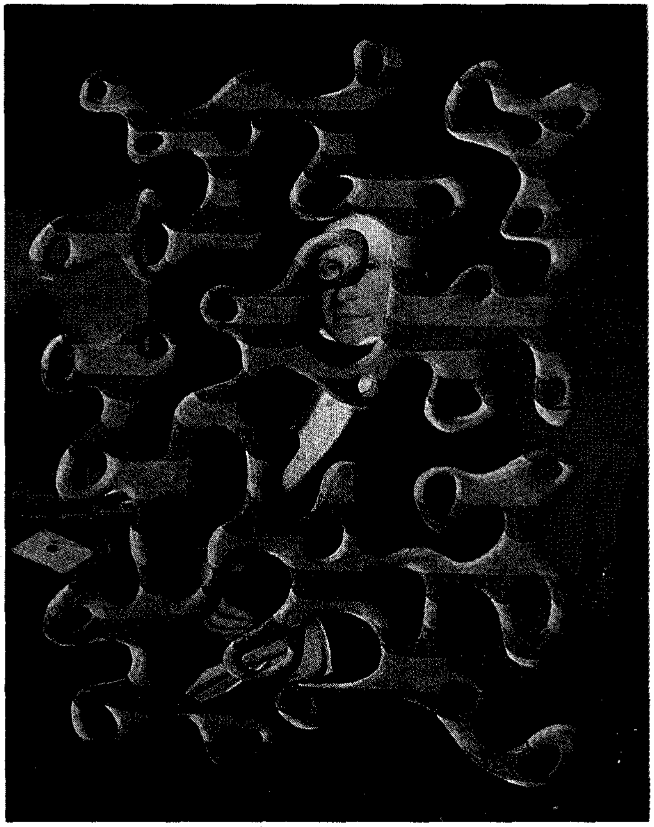
COMEDY OF MANNERISM

"...'Post-Abstract Abstraction,' like it or hate it, should not be underestimated. It is a flashy and questionable affair..."

THE ART WORLD HAS NO CORNER ON sloppy thinking, but it does have a special claim on farce, which measures the gap between ambitions and achievement. Ambitions in art are at an all-time high: Those of **"Post-Abstract Abstraction,"** an exhibition of 23 artists at the Aldrich Museum of Contemporary Art, in Ridgefield, Connecticut, are cosmic. Eugene Schwartz, the how-to book publisher and born-again collector, explains in the catalogue that he has organized the show around the "seemingly ridiculous question: What does quantum space look like?" The answer—that it "looks like" the space in the work of Julian Schnabel, Peter Halley, Jeff Koons, Philip Taaffe, and David Salle—is itself a quantum leap into comedy. What could we expect from a curator who can't spell Jackson Pollock's name?

But there is another gap: between what Schwartz thinks and what he has done. This show, like it or hate it, should not be underestimated. The Aldrich—a 204-year-old white-clapboard former grocery store set in Ridgefield's historic colonial district—is the ironic repository of the decade's most radioactive artists (one grade up from merely "hot"). An affair so flashy and questionable could only have been organized in Connecticut or Pennsylvania—or someplace else untouched by Manhattan museum politics. It could only have been put together by a devotee who could pry key works out of fellow collectors and reluctant artists (to add to those from his own collection). Only someone with nothing to lose could have stuck out his neck so far or have been so indifferent to the ax.

Most of this work has passed through Manhattan galleries, but it gains force (as in any well-organized show) when seen in multitude. The exhibition may not settle any arguments, but it should at least raise them to the proper plane. It attempts to secure a historical niche against all comers. We learn, for instance, that the prescient Elaine Sturtevant created a prefab simulation of one of Frank Stella's bronze-stripe paintings as early as 1969 and an imitation Andy Warhol "gold Marilyn" in 1973, two feats that undoubtedly did not loom quite so large until 22 other artists could be assembled as backup.



HIDE AND SEEK: *Peter Schuyff's* Untitled, *1986.*

But give some credit to Sturtevant, who early on identified the cult (or plague) of the signature. Since the earnest days of Abstract Expressionism, American art has fixed on flashier values: name, auction price, historical importance, social utility. Add to that list the newest discovery—the selling potential of a witty and quotable rationale. The artists at the Aldrich, by and large, are confronting not actual works of art but other artists' reputations—a good definition of mannerism. Philip Taaffe takes on Barnett Newman, in a tacky-red painting crossed by four of Newman's vertical "zips," or stripes, now converted to braided ropes: the sublime become a cartoon of The Void. William Anastasi reworks Jasper Johns's letters and quotes Robert Rauschenberg's habit of drawing with tire tracks. Carroll Dunham resuscitates loopy biomorphic Surrealism; Will Mentor subtly and ingeniously revives Magritte. Recklessly, Peter Schuyff covers an old bourgeois gentleman's portrait with repellent modern protoplasm—The Blob devouring Virtue.

Mannerism, seventeenth-century-style, was an art of intellectual contortionism; urban artists measured themselves against the daunting example of Michelangelo and found shelter in caricature and exaggeration. Modernist mannerism measures itself against the great art of the twentieth century, and exorcises its sense of impotence through similar means. In both cases, ideas take precedence over what you might call primal experience.

Schwartz himself is a remarkable contortionist, caricaturing the clichés of modernism with deadly if unwitting accuracy. Taaffe's cannibalized zip he proclaims "no longer metaphysical, but metaphysically-iconoclastic." Never mind trying to grasp that one; another looms right after it: The fuzzy stripes in a pseudo-Op-art painting by Ross Bleckner "no longer talk about optical effects, but utopian failure."

In the meantime, there is the specter of a collector curating a show of art he has previously helped promote. In the last few years, Schwartz, his wife, Barbara (an art and interior-design consultant), and son Michael, now a private collector, have pounded the pavements of the Lower East Side, dutifully memorizing the most arcane of artists' arguments. By collapsing the functions of critic, curator, collector, and advocate into one grand role, they can ignore those awkward disagreements that occur when artists' pronouncements are not taken literally. The thrill of discovery bubbles up in Schwartz's prose. "The artist, like the sci-

Painting: collection of Frederick Roos, courtesy of Pat Hearn Gallery.

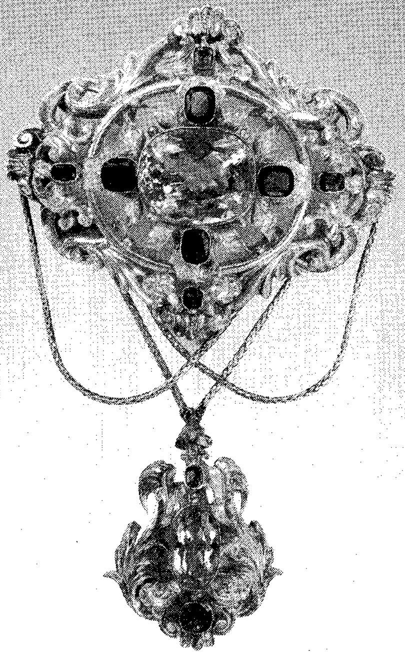
entist, is a cultural node," he loftily exclaims. "An intersection of mutually-reinforcing experiences, in which a culture thickens to the point of creation. Society-within-the-artist thinks on the political level, but culture-within-the-artist thinks on the ontological level."

Those of us who remember the *Artforum* of the seventies will recognize a crazy version of supercilious art language, now pointed 90 degrees from horizontal and headed into the poetic stratosphere. We in the field should assume some responsibility for what we have created. When language is little else than hyperbolic hallucination, anything is equal to anything. Authentic value disappears in a soup of garbled artspeak, and artists must borrow impassioned meaning from earlier generations, who had it to spare.

Schwartz thinks that images have become disconnected from their content—they are "naked," replicating the condition of numbers in mathematics. As images of images, "cut off from the reality to which they once referred," they are now "wide-open to new realities." In this "deep, non-rational, Nth-dimensional space," he discovers cosmic aspirations. "Transparency is the key. Falseness is the key. You are no longer in the 'real' world. You are in a quantum world." *N*th-dimensional space will give us "a new power to deal with the human condition."

Eyeing the grain of truth in that observation, Schwartz then tries to swallow the beach. He has made the first and easiest error: to justify art he likes by cheap poetic analogy. The notion that a "new space" will give us power over the human condition is a grotesquely comic variant on tired old modernism. The conviction that it's quantum space is a travesty against mathematics, which has never tried to "prove" any truths other than the ones it is equipped to describe. But intellectual precision is hardly what we expect from a curator so far out in orbit.

Despite the one-dimensional art of Meyer Vaisman, Schuyff, Mark Stahl—and the plodding commercialism of Koons and Haim Steinbach—there are artists at the Aldrich who cannot be confined within the walls of an ideology. They ransack the past with style and courage, suggesting that there is still room for a good idea in the old dominions of the twentieth century. David Diao's echoes of Mondrian and Dziga Vertov are touched with humor and humanity. The sly jokes in Mentor's sort-of-surrealism combine with startling special effects. Bleckner is a strong painter who has made a separate peace with his sources, discovering the power of paraphrase. It seems that history does not always have to repeat itself as farce. (258 Main Street, Ridgefield, Connecticut; 203-438-4519; through September 7.) ▬



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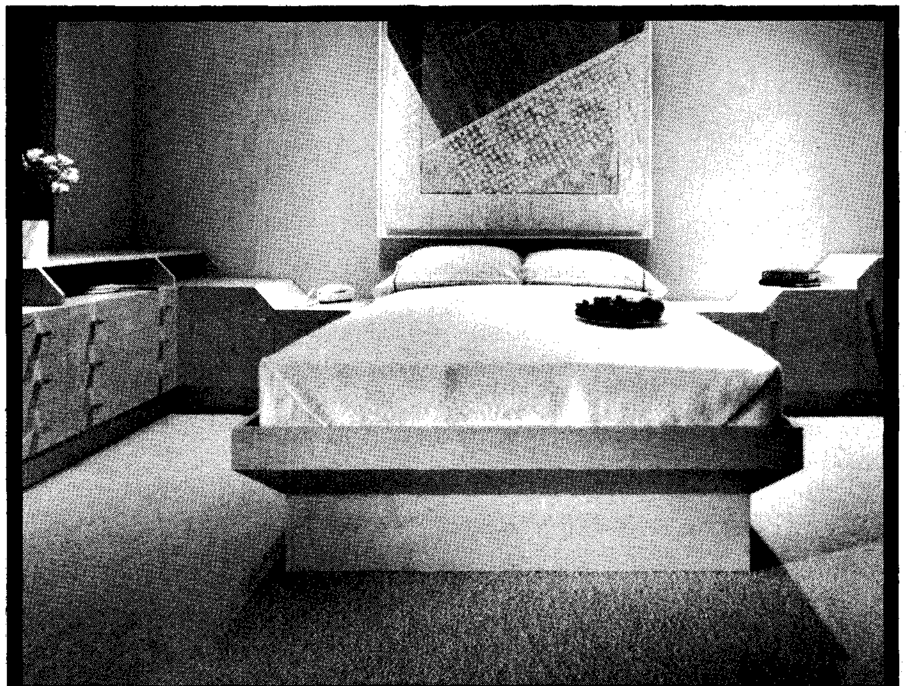

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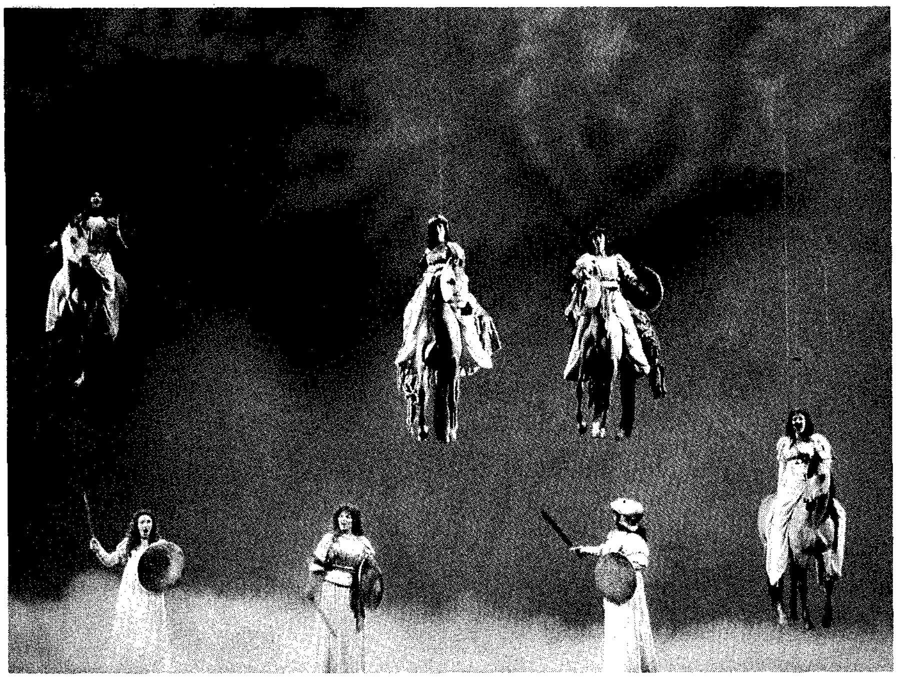

RIDERS IN THE SKY: *Seattle Opera's Victorian Valkyries on their wooden carousel horses.*

CANNY FELLOW THAT HE WAS, RICHARD Wagner probably knew that posterity would never stop dreaming up astonishing ways to stage **Der Ring des Nibelungen,** an operatic epic that invites theatrical experimentation. For me, the most memorable *Ring* cycles, visually at least, have been in Bayreuth: Wieland Wagner's two productions in the 1950s and 1960s and Patrice Chéreau's centennial edition, unveiled in 1976. Both directors broke all the rules, and traditionalists howled with rage, but today these radical interpretations are reverently recalled, and their subsequent influence on international Wagnerian fashions has been enormous.

I can now add another *Ring* to this select group, and it originated far from Bayreuth—in Seattle, Washington, where the cycle has been an annual summer event since 1975. The current Seattle *Ring,* new last year, is special not only because it makes a boldly original, thought-provoking statement about the work, but also because it was made in the U.S.A. Compared with what goes on in Europe, opera production in this country is conservative, if not downright regressive, and it must have taken a lot of nerve to forge this *Ring.* The responsible impresario is Speight Jenkins, general director of the Seattle Opera since 1983, and give him credit for making a brave dream come true.

Needless to say, Wagner's gods, giants, dwarfs, and mortal heroes are not depicted literally as figures from the old Nordic myths. The director, François Rochaix, and the designer, Robert Israel, have placed the tetralogy in a Victorian-era milieu and dressed the cast like characters in a Dickens novel. As the action unfolds, we soon realize that we are watching a clever piece of magic theater conceived by that master illusionist Wotan, who is made up to resemble Wagner himself.

The first segment of the cycle, *Das Rheingold,* functions as a prelude to this opera within an opera, setting the stage: Nature is violated by Alberich's theft of the gold, the downfall of the gods is decreed, and Wotan lays his plans to avert the catastrophe. *Die Walküre* then becomes Act I of the chief god's craftily prearranged rescue drama, but the events that he has so carefully stage-managed soon begin to go wrong. Unpredictable human forces gradually undermine the god's power, take control in *Siegfried,* and by the time we reach *Götterdämmerung,* Wotan can only stand by helplessly and watch as his world ultimately goes up in flames.

This dramatic ground plan is only a straightforward extension of the *Ring*'s basic plot, but Rochaix and Israel have filled their stage with all sorts of wonders and surprises—Wotan/Wagner clearly knows how to put on a good show, even if things eventually slip from his grasp. The entire set plays with notions of illusion and anti-illusion in fascinating ways that recall the techniques Ingmar Bergman used in his film *The Magic Flute.* The Valkyries' ride across the sky on life-size wooden carousel horses is delightfully stylized, but there are just as many realistic touches. How often does *Siegfried* open, as Wagner instructs, with the hero actually bringing a live bear onstage to torment Mime? Wotan puts Brünnhilde to sleep in a half-finished mausoleum located in a room cluttered with symbolic stage props, but then surrounds her with real fire and smoke produced by 58,000 Btus of fuel gas and 400 pounds of dry ice. The furious battle between Siegfried and the dragon turns into such a fracas that the entire forest, painted on flats, falls over—a small but effective preview of the total chaos to come.

For over a century, *Ring* producers have struggled to make all these spectacular theatrical effects look as true to life as possible, but with scant success. Rochaix and Israel dare to go in the opposite direction, reveling happily in artifice like a pair of precocious kids. And it works, partly as a natural consequence of the Wotan-as-stage director premise and also because the recurring visual images counterpoint and complement the musical motifs of the operas so appropriately and consistently. Elaborate networks of cloth draperies symbolize the ever-present elements of water, fire, and air as well as ingeniously suggesting Wagner's own obsession with rich fabrics. Mechanical devices with wooden cogwheels, backdrops of the cosmos, towerlike structures that incorporate Victorian staircases, oddly proportioned geometrical shapes, and numerous other provocative objects materialize, evaporate, and reappear to create stage pictures as fluid and poetically evocative as

Photograph by Ron Scherl.

the score itself. Beyond that, audiences can savor Israel's sets simply for their striking design and composition—this may be the most imaginatively beautiful *Ring* cycle I have ever seen, as well as one of the most intellectually stimulating.

Not everything works. Rochaix has invented a few "visions" that seem highly questionable, especially the one Siegfried experiences during the orchestral interlude that precedes Brünnhilde's awakening: A flashback résumé of his life at this point completely contradicts the music. Then, too, the stage spotlights and other bare mechanics of the set can be jarring sights when Wagner's orchestra is at its most ornate, lush, and sensuous. Some scenes have been insensitively blocked, the characters' motivations are occasionally nebulous, and the physical limitations of the singers are not always taken into account—asking a severely overweight Brünnhilde to yawn and stretch like a kitten after her long slumber is a very bad mistake, bound to get an inappropriate laugh.

The musical side of the Seattle *Ring* inevitably posed a more serious problem, although considering today's dearth of Wagnerian voices, the singers were as respectable as anyone had a right to expect. In fact, role for role, the *Walküre* cast was as good as, if not better than, the one the Metropolitan was able to field for its new production last season. Of course, the Met must hire its singers on the basis of international reputation rather than vocal quality (the two do not necessarily go together), but a regional company like Seattle can hunt down lesser-known talents who are often far superior to the glamorous name brands.

And there were several impressive world-class performances, particularly in the character roles—Julian Patrick's creepy Alberich, for one, incisively sung and a case study in cringing malevolence. I also enjoyed Diane Curry's artfully shaded account of Waltraute's narrative, Gabor Andrasy's black-voiced Hunding and Hagen, Emile Belcourt's witty Loge, and Hubert Delamboye's vocal athletics as Mime.

In this *Ring,* Wotan must be an even more commandingly dramatic presence than usual. Roger Roloff never quite managed that, although I doubt that many other Wotans sing this taxing music with such intelligence and responsive feeling for words. Linda Kelm's heroic soprano sounds like Brünnhilde—big, bright, and shining—but right now, she gives only a rough sketch of the part. Seattle could pass no miracles in the heldentenor department: Toni Krämer turned out to be yet another he'll-have-to-do-for-now Siegfried, and Barry Busse's raspy, unlyrical Siegmund was only just tolerable. Providing a bit of poetic contact with the Wagnerian past, there was the Sieglinde of the indomitable Leonie Rysanek, who looks amazingly fresh and youthful in a role she has now sung for over 35 years. The uniformly prosaic and flat orchestral playing under Hermann Michael's direction was a constant downer, although the conductor may have been put off his form by the mysterious indisposition that plagued him all week.

The execution was variable, but the Seattle *Ring* is basically a thrilling theatrical conception as well as one that makes an audience think. Several viewings would be necessary to appreciate all its richness and detail, but unfortunately the cycle's future is in question, and next summer's performances have had to be canceled for lack of funds. A revival is planned for 1989, and apparently there is still a faint hope of bringing the production to the Brooklyn Academy of Music. Pray for it. I can't imagine a healthier alternative to the big, expensive, safely traditional *Ring* project presently under way at the Metropolitan Opera.

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Theater/John Simon

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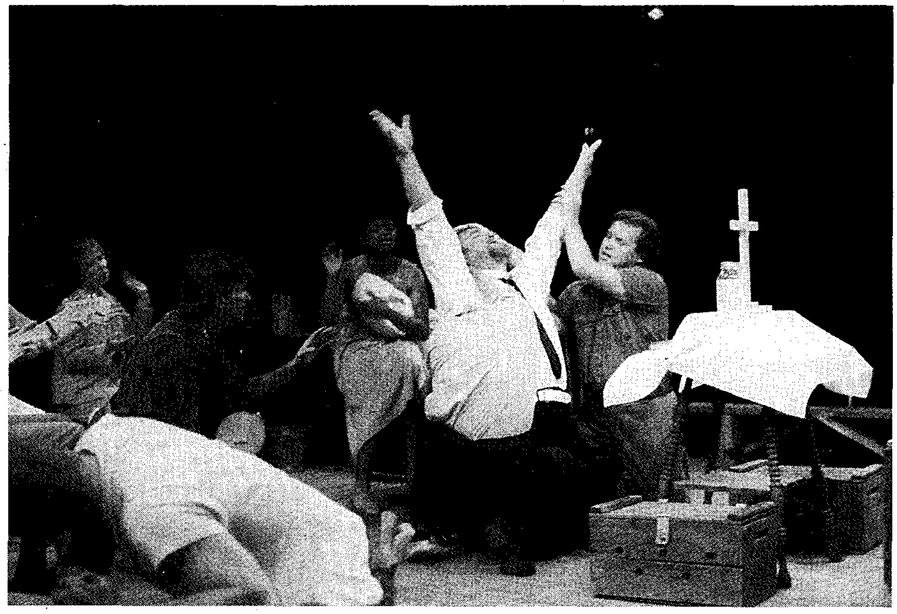
"...No one in *Holy Ghosts* becomes a fully rounded person, but this flaw is mitigated by the author's acute eye and ear..."



RAMBUNCTIOUS RUSTICS: *Romulus Linney's snake-cultists, both believable and funny.*

SELDOM HAVE I FELT SO DIVIDED ABOUT a play as I do about Romulus Linney's **Holy Ghosts,** which relates the involvement of a young, poor-white, southern couple, Nancy and Coleman Shedman—who are on the verge of divorce—with the members of a snake-handling cult. After one year of marriage and no babies but many batterings by Coleman, Nancy has left him for the Reverend Obediah Buckhorn Sr., whose followers speak in tongues, stomp about, wallow in seizures, and brandish rattlesnakes—terrific audiovisual effects and certifiable theatrics, though not necessarily theater.

And, of course, there's lots of rousing country music worked into the action, as well as good country yokels, good country spinsters (some of them promiscuous), and good country rednecks (some of them homosexual). It's powerful stuff, this ol'-time ophidian religion, and Rogers Canfield, the retired, boozing lawyer whom Coleman Shedman has retained to help him shed Nancy but retain some of his belongings she's made off with, is quickly seduced by the family spirit of the Amalgamation Holiness Church of God With Signs Following. So, instead of hitting on Nancy, he goes soft on Bonnie Bridge, the sect's holy sinner, who is still lifting her skirts—if not exactly for the Lord, at least in His house. Or, to be precise, in Coleman's house, which Nancy has opened up to her newfound church for a semi-clandestine service. Snake handling, what with the occasional loss of life, is illegal but tolerated in our laissez-faire hinterlands, like dogfights, cockfights, and other forms of recreation involving pets.

Let me say it outright: There is hardly a boring moment in Linney's sweet sixteen-year-old play, but not many an affecting one, either. These rambunctious rustics provide the kind of exotic sideshow that on this grass-roots level is far more stimulating than on prime-time TV with the Bakkers, in academia with Oral Roberts, or in politics with Jerry Falwell. And it would be a mistake for us city slickers not to recognize in the flailings and thrashings of these rubes our own manias writ large—or at any rate in tumbledown block capitals. But still, still....

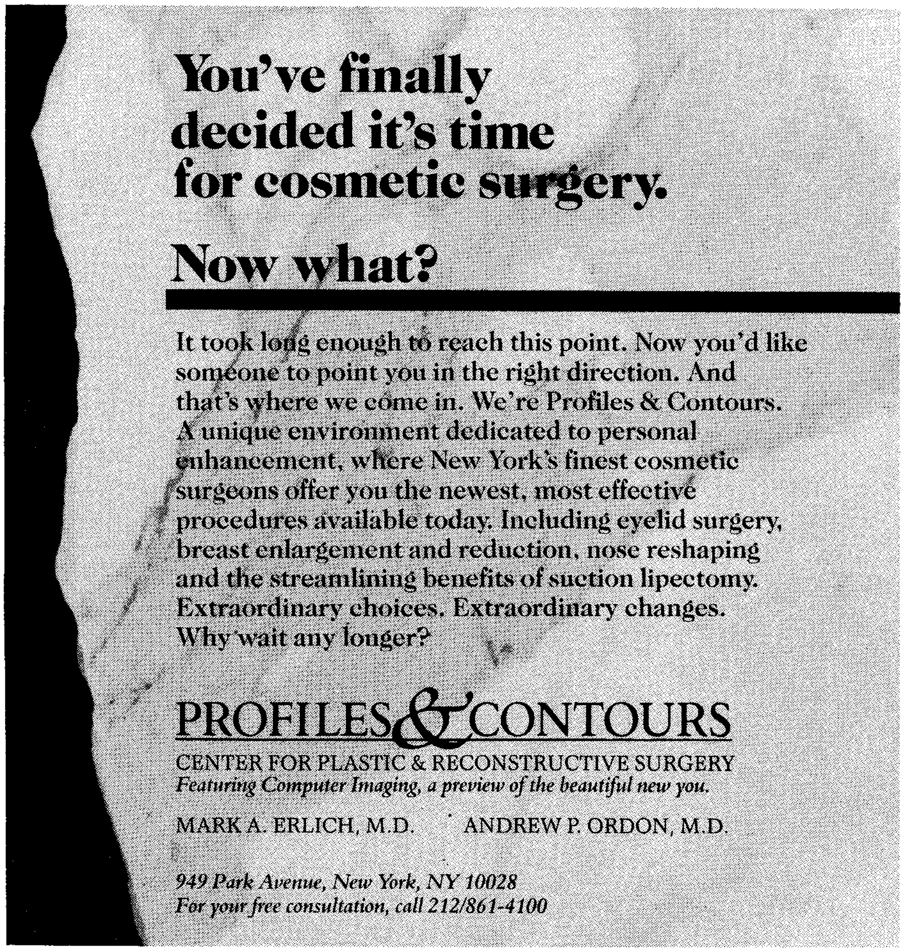
What makes *Holy Ghosts* valuable is Linney's steering clear of both condescension to and idealization of his characters. This is probably a matter not so much of rigorous fairness as of profound ambivalence toward his roots. The author comes from this sort of background—in fact, the name Shedman in one of his plays always stands for a Linney—and though he himself had to escape from it, as one of the play's Shedmans does, he is full of sympathy for the one that doesn't.

The main problem with the play is that, as it contains many characters each of whom Linney grants a good scene or two, no one has time to become a fully rounded person and certain plot developments seem rushed if not downright forced. Yet this flaw is mitigated by Linney's acute eye and ear for the all too believable absurdities of these folks, by the unjudgmental veracity with which he chronicles their odd, desperate, gallant behavior. And also by his ability to make us laugh without affording us the easy out of laughing merely at them and not, just possibly, at ourselves as well.

The San Diego Repertory Theatre production, imported by the American Theater Exchange, is a good one. Granted that theater-in-the-round is an unholy mess, Douglas Jacobs has directed, D. Martyn Bookwalter and Ray C. Naylor have designed, and Victor P. Zupanc and Linda Vickerman have assembled music in ways that valiantly offset problems of seeing and hearing. It is too bad that Ollie Nash (unlike his near-namesake on TV) is not more charismatic as Buckhorn Sr., that Dana Hart is too much of a nerd as Buckhorn Jr., that Terry Eaton is a bit too actressy as Bonnie, that Ric Barr looks a bit too actorish as one of the redneck truck drivers, and that W. Dennis Hunt's lawyer lacks age and savor.

The others are fine, some even superb. Diana Castle gets every nuance of Nancy, the child-wife; Bradley Fisher is perfect as her swaggering husband, an angry lost boy underneath; and Bill Dunnam, both gentle and truculent, is on the nose as the other trucker. Michael Lewis is touching as a dim-witted youth, and Don R. McManus spectacular as another, still in love with his murdered dog. Two antithetical female believers are equally splendid: the disembodied Barbara Murray and the hugely embodied Priscilla Allen. And as Cancer Man, moribund but jocund in his faith, Tavis Ross is indelible. And you have to trust an author who has a character, made manager of a bowling alley, declare, "I don't know how to explain it, but it just somehow goes together—Jesus and bowling." ▬

Photograph by Carol Rosegg/Martha Swope Associates.



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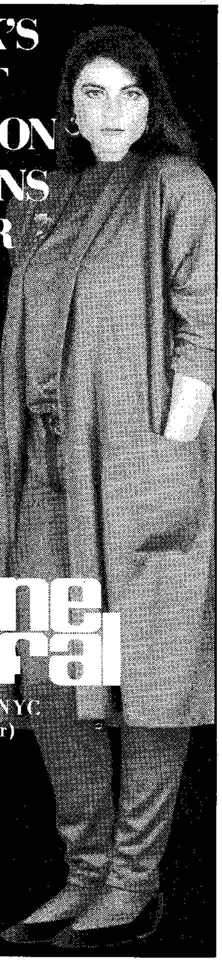

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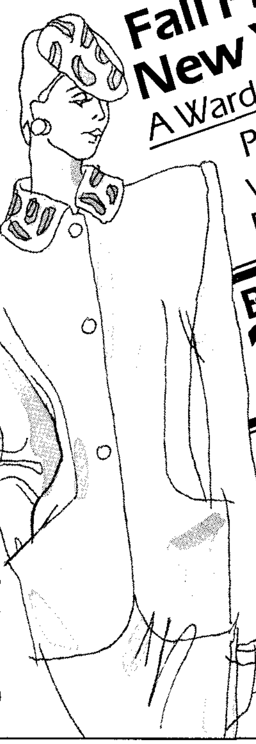

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 9/1: *Where the Heart Roams.* #2—Through 9/24: "Summer Festival of Fantasy and Science Fiction." 8/19–20: *The Quatermass Experiment; Quatermass II; Quatermass and the Pit.* 8/21–22: *The Road Warrior; The Terminator.* 8/23–24: *Stalker.* 8/25–26: *The Crazies; Day of the Dead.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 8/19: *Lion's Love; Duet for Cannibals.* 8/20: *Onibaba; Scandal.* 8/21–22: *The Godfather; The Godfather, Part II.* 8/23: *Witness; The Plumber.* 8/24: *Pepe le Moko; Algiers.* 8/25: *Caged Heat; Jackson County Jail.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 8/20: *Masters of the Universe.* Beg. 8/21: *RoboCop.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Girl.* #2—*Eat the Peach.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Roxanne.* #2—*The Care Bears' Adventure in Wonderland; Masters of the Universe.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Full Metal Jacket.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Lost Boys.* #2—*The Witches of Eastwick.* #3—*Nadine.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 8/19: *Sherlock Holmes and the Secret Weapon; Sherlock Holmes and the Woman in Green.* 8/20: *Persona; The Seventh Seal.* 8/21–22: *Mr. Arkadin; The Stranger.* 8/23: *The Big Heat; Human Desire.* 8/24: *The Exterminating Angel; That Obscure Object of Desire.* 8/25: *The Guardsman; Private Lives.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 8/19–20: *Betty Blue.* 8/21–22: *The Gods Must Be Crazy; The Decline of the American Empire.* 8/23: *Grand Illusion; The Rules of the Game.* 8/24–25: *The 4th Man; La Maitresse.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Who's That Girl.* #2—*Can't Buy Me Love.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*My Life as a Dog.* #2—*The Untouchables.* #3—Through 8/20: *Prick Up Your Ears.* Beg. 8/21: *The Wolf at the Door.* #4—*Good Morning, Babylon.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*La Bamba.* #2—*Disorderlies.* #3—*Stakeout.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *No Way Out.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Stakeout.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Untouchables.* #2—*RoboCop.* #3—*The Living Daylights.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). Through 8/20: *The Monster Squad.* Opening 8/21: *The Big Easy.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Masters of the Universe.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—Through 8/20: *Full Metal Jacket.* Opening 8/21: *Dirty Dancing.* #2—*RoboCop.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *The Living Daylights.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Disorderlies.* #2—*The Lost Boys.* #3—*Masters of the Universe.* #4—*The Witches of Eastwick.* #5—*Back to the Beach.* #6—*Superman IV: The Quest for Peace.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Through 8/20: *The Untouchables.* Opening 8/21: *The Big Easy.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 8/20: *North Shore.* Opening 8/21: *Born in East L.A.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Stakeout.* **EMBASSY 3**—*Can't Buy Me Love.* **EMBASSY 4**—*La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 8/20: *Snow White and the Seven*

Dwarfs; Adventures in Babysitting. Opening 8/21: *Garbage Pail Kids.* #2—*Beverly Hills Cop II.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *No Way Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Who's That Girl.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 8/20: *Adventures in Babysitting.* Opening 8/21: *Garbage Pail Kids.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Withnail and I.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Who's That Girl.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Girl.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *North Shore.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Monster Squad.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *La Bamba.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Jean de Florette.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *RoboCop.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Can't Buy Me Love.* #2—Through 8/20: *Full Metal Jacket.* Opening 8/21: *The Big Easy.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Roxanne.* **CORONET**—*The Lost Boys.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *A Man in Love.* **CINEMA II**—(753-0774). Through 8/20: *Good Morning, Babylon.* Opening 8/21: *Inside Out.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Masters of the Universe.* #2—(832-2720). Through 8/20: *Nadine.* Opening 8/21: *Dirty Dancing.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Stakeout.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Living Daylights.* #2—Through 8/20: *North Shore.* Opening 8/21: *Born in East L.A.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Whistle Blower.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *No Way Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Who's That Girl.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Disorderlies.* #2—*Can't Buy Me Love.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*RoboCop.* #2—*The Living Daylights.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*La Bamba.* #2—*The Lost Boys.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *No Way Out.*

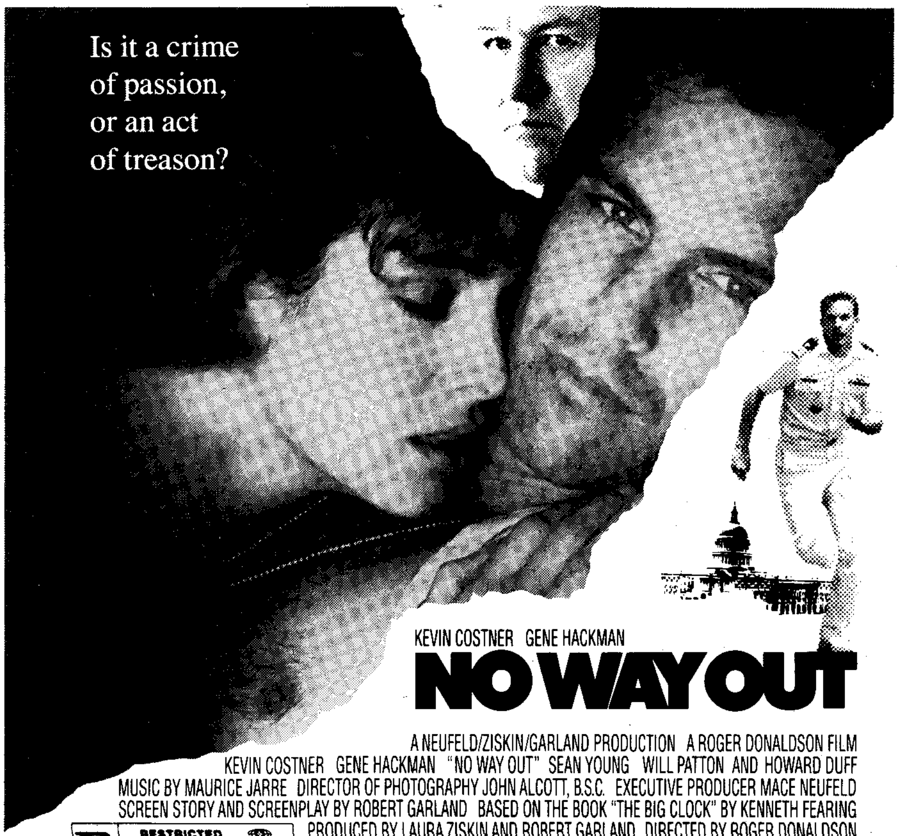
81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Wish You Were Here.* #2—*Wish You Were Here.* #3—*Living on Tokyo Time.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Full Metal Jacket.* #2—*Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 10/13: "Paramount Classics." 8/19: *Christmas in July; The Miracle of Morgan's Creek.* 8/20–22: *It Started in Naples; Roman Holiday.* 8/23–24: *Sullivan's Travels; Hail the Conquering Hero.* 8/25: *The Godfather.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Stakeout.* #2—*Roxanne.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Back to the Beach.* #2—*Nadine.* #3—*The Lost Boys.* #4—*RoboCop.* #5—*The Living Daylights.* #6—*The Untouchables.*



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PRODUCED BY LAURA ZISKIN AND ROBERT GARLAND DIRECTED BY ROGER DONALDSON

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87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 8/20: *Stakeout.* Opening 8/21: *The Big Easy.* #2—*The Monster Squad.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (866-7500). *The Care Bears' Adventure in Wonderland; La Bamba.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*RoboCop.* #2—*Disorderlies.* #3—*The Monster Squad.* #4—*Masters of the Universe.* #5—*The Lost Boys.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 8/20: *Masters of the Universe.* Beg. 8/21: *La Bamba.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Monster Squad.* #2—*Masters of the Universe.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. Through 9/6: "The Great Romantic Musicals." 8/22 at 2 and 8, 8/23 at 2: *Bells Are Ringing* (1960), dir. Vincente Minnelli, with Judy Holliday and Dean Martin, and *Kiss Me Kate* (1953), dir. George Sidney, with Kathryn Grayson and Howard Keel. Through 8/29: "Kinderfest." 8/21 at 1, 8/22 at 11 a.m.: "Warner Bros. Cartoonfest."

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. Through 8/29: Silent-film festival; live piano accompaniment. 8/19 at 7:30: *The Lodger* (1926), dir. Alfred Hitchcock. 8/20 at 7:30: *Metropolis* (1926), dir. Fritz Lang. 8/21 at 7:30: *The Ring* (1927), dir. Alfred Hitchcock. 8/22 at 7:30: *Running Wild* (1927), with W. C. Fields. 8/24 at 7:30: *The Cameraman* (1928), with Buster Keaton. 8/25 at 7:30: *The Hunchback of Notre Dame* (1923), dir. Wallace Worsley, with Lon Chaney.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). $5. 8/7–25: "A New York Film Festival 25th Anniversary Celebration: A Retrospective/1963–1986." 8/19 at 6:15: *Mephisto* (Hungary–West Germany, 1981), dir. Istvan Szabo, with Klaus Maria Brandauer; at 8: *Night of the Shooting Stars* (Italy, 1982), dir. Paolo and Vittorio Taviani. 8/20 at 6:15: *Erendira* (Mexico, 1983), dir. Ruy Guerra, based on the story by Gabriel García Márquez; at 8:30: *Stranger Than Paradise* (U.S., 1984), dir Jim Jarmusch. 8/21 at 6:15: *Jonah Who Will Be 25 in the Year 2000* (Switzerland, 1976), dir. Alan Tanner; at 8:30: *When Father Was Away on Business* (Yugoslavia, 1984), dir. Emir Kusturica. 8/22 at 2: *Lancelot of the Lake* (France-Italy, 1973–74), dir. Robert Bresson; at 4: *The Sacrifice* (Sweden-France, 1986), dir. Andrei Tarkovsky; at 7: *Violette* (France-Canada, 1978), dir. Claude Chabrol; at 9:30: *French Can-Can* (France-Italy, 1969), dir. Jean Renoir. 8/23 at 2: *A Sunday in the Country* (France, 1984), dir. Bertrand Tavernier; at 4: *Chloe in the Afternoon* (France, 1972), dir. Eric Rohmer; at 6:15: *The Big Chill* (U.S., 1983), dir. Lawrence Kasdan; at 8:30: *The Decline of the American Empire* (Canada, 1985), dir. Denys Arcand. 8/24 at 6:15: *Les Vampires,* Part I (France, 1915), dir. Louis Feuillade. 8/25 at 6:15: *Les Vampires,* Part II, both nights with piano accompaniment.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 8/25 at 8: *The Green Green Fields of Coney Island* (U.S. 1987), dir. Kevin Baggot; *How We Live* (U.S. 1987), dir. Mary Anne Toman.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 8/19 at 12:30, 3:15, 6, and 8:45: *L'Armoire volante* (France, 1948), dir. Carlo Rim.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888-1889). Free with museum admission. National Jewish Archive of Broadcasting: "Jewish Humor: History and Image." 8/23 at 12:30, 1:30, and 2:30: *The Ed Sullivan Show,* Part II.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon-5, Tue. noon-8. Through 9/26: "Elvis Presley: The Television Work." Through 9/24: "Rod Serling: Dimensions of Imagination."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968-87": Thu.-Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 8/20 at 2:30 and 6: *Zaza* (1939), dir. George Cukor. 8/21 at 2:30: *Kitty* (1945), dir. Mitchell Leisen; at 6: *The Miracle of Morgan's Creek* (1944), dir. Preston Sturges. 8/22 at 2: *Hold Back the Dawn* (1941), dir. Mitchell Leisen; at 5: *Sullivan's Travels* (1941), dir. Preston Sturges. 8/23 at 2: (See 8/22 at 5); at 5: (See 8/22 at 2:30). 8/24 at 2:30: *Wake Island* (1942), dir. John Farrow; at 6: (See 8/21 at 2:30). 8/25 at 2:30: *Remember the Night* (1940), dir. Mitchell Leisen; at 6: (See 8/24 at 2:30). **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 8/20 at 6:30, 8/22 at 4: *Working Title: Journeys From Berlin/1971* (1980), dir. Yvonne Rainer.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.-Thu.) $3; under 16, $2.50. 8/19 at 7:45: *Sorekara* (1983), dir. Yoshimitsu Morita; at 10:15: *Take the Money and Run* (1968), dir. Woody Allen. 8/20-22 at 8 and 10:15, 8/23 at 5, 7:15, and 9:30, and 8/24 at 8 and 10:15: *Prick Up Your Ears* (1987), dir. Stephen Frears. 8/25 at 8: *Mr. Hulot's Holiday* (1954), dir. and with Jacques Tati; at 9:45: *Mon Oncle* (1958), dir. and with Jacques Tati.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $2; children $1. 8/23 at 2: *Sweet Smell of Success* (1957), dir. Alexander MacKendrick, with Tony Curtis and Burt Lancaster.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 8/23: "Tribute to Argentine Cinema." 8/18-19 at 6: *The Angel's House* (1957), dir. Leopoldo Torre Nilson; at 8: *The Fantastic World of Maria Montiel* (1978), dir. Zuhair Jury; at 10: *In Retirement* (1986), dir. Juan Carlos Desanzo. 8/21-23 at 6: *Geronima* (1987), dir. Raul Tosso; at 8: *Mirta, From Laniers to Istanbul* (1987), dir. Jorge Coscia; at 10: *I Am a Nobody but I Love You* (1986), dir. Carlos Galettini.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow--Corona Park, Queens (718-592-2405). Free with museum admission. Through 8/29: "The Silent Comedies of Harold Lloyd." 8/22 at 2: *Never Weaken* (1921), and *Why Worry?* (1923).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Disorderlies.* #2—*Masters of the Universe.* #3—*The Lost Boys.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Snow White and the Seven Dwarfs; Can't Buy Me Love.* #2—*Who's That Girl.* #3—*Stakeout.* #4—*La Bamba.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Back to the Beach.* #2—*The Living Daylights.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Back to the Beach; La Bamba.* #2—*Masters of the Universe; The Living Daylights.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 8/20: *Masters of the Universe.* Beg. 8/21: *RoboCop.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Stakeout.* #2—*Can't Buy Me Love.* #3—*La Bamba.* #4—Through 8/20: *The Living Daylights; The Lost Boys.* Beg. 8/21: *Dirty Dancing.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Care Bears' Adventure in Wonderland; Masters of the Universe.* #2—*The Lost Boys.* #3—*RoboCop.* #4—*Disorderlies.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Stakeout.* #2—*No Way Out.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*The Lost Boys.* #2—Through 8/20: *La Bamba.* Beg. 8/21: *Dirty Dancing.* #3—*Disorderlies.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Living Daylights.*

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#2—*La Bamba.* #3—*The Care Bears' Adventure in Wonderland; Back to the Beach.* #4—*The Monster Squad.* #5—*Disorderlies.* #6—*No Way Out.* #7—*The Lost Boys.* #8—*RoboCop.* #9—*Masters of the Universe.* #10—*Who's That Girl; Snow White and the Seven Dwarfs.* #11—*Can't Buy Me Love.* #12—*Stakeout.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*No Way Out.* #2—*Masters of the Universe.* #3—*La Bamba.* #4—*Stakeout.* #5—Through 8/20: *Nadine.* Beg. 8/21: *Garbage Pail Kids.* #6—*RoboCop.* #7—*The Lost Boys; Snow White and the Seven Dwarfs.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). *The Untouchables; Superman IV: The Quest for Peace.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*No Way Out.* #2—*Stakeout.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*My Life as a Dog.* #2—Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Stakeout.* #2—*Masters of the Universe; The Lost Boys.* #3—*Disorderlies; Snow White and the Seven Dwarfs.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Benji the Hunted; No Way Out.* #2—*Stakeout; Snow White and the Seven Dwarfs.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Masters of the Universe.* #2—*Disorderlies; RoboCop.* #3—*The Monster Squad.* #4—*The Lost Boys; La Bamba.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Masters of the Universe.* #2—*Disorderlies.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Disorderlies.* #2—*The Lost Boys.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Through 8/20: *Can't Buy Me Love; Who's That Girl.* Beg. 8/21: *Dirty Dancing.* #2—Through 8/20: *Disorderlies; Back to the Beach.* Beg. 8/21: *North Shore.* #3—Beg. 8/21: *Born in East L.A.* #4—*The Monster Squad.* #5—*The Living Daylights.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Disorderlies.* #2—*RoboCop.* #3—*Masters of the Universe.* #4—*The Lost Boys.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*The Care Bears' Adventure in Wonderland; No Way Out.* #2—*Back to the Beach.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Who's That Girl.* #2—*Masters of the Universe.* #3—*Masters of the Universe.* #4—*The Living Daylights.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lost Boys.* #2—*RoboCop.* #3—*Nadine.* #4—*Stakeout.* #5—*La Bamba.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Back to the Beach.* #2—*Can't Buy Me Love.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Masters of the Universe.* #2—*RoboCop.* #3—*The Monster Squad.* #4—*The Living Daylights.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Living Daylights.* #2—*North Shore.* #3—*Back to the Beach.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*La Bamba.* #2—*The Lost Boys.* #3—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #4—*Can't Buy Me Love.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Lost Boys.* #2—*La Bamba.* #3—*The Living Daylights.* #4—*Stakeout.* #5—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #6—*Can't Buy Me Love.* #7—*Masters of the Universe.* #8—Through 8/20: *Back to the Beach.* Beg. 8/21: *Garbage Pail Kids.* #9—*Who's That Girl.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 8/20: *The Los Boys.* Beg. 8/21: *Born in East L.A.* #2—*The Monste Squad.* #3—*No Way Out.* #4—*The Living Daylights Back to the Beach..* #5—*Stakeout.* #6—Through 8/20 *Masters of the Universe.* Beg. 8/21: *Dirty Dancing.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636 0170). #1—*No Way Out.* #2—*La Bamba; Snow Whit and the Seven Dwarfs.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Disorderlies.* #2—Through 8/20: *La Bamba.* Beg. 8/21: *Born in East L.A.* #3—*RoboCop.* #4—Through 8/20: *Masters of the Universe.* Beg. 8/21: *Garbage Pail Kids.* #5—*The Lost Boys.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Masters of the Universe.* #2—*The Monster Squad.* #3—Through 8/20: *Who's That Girl.* Beg. 8/21: *Garbage Pail Kids.* #4—*Disorderlies.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*La Bamba.* #2—*Masters of the Universe.* #3—*Disorderlies.* #4—*The Lost Boys; The Living Daylights.* #5—*The Monster Squad.* #6—*Stakeout.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Living Daylights.* #2—*The Lost Boys.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #2—*Stakeout.* #3—*Can't Buy Me Love.* #4—Through 8/20: *Back to the Beach.* Beg. 8/21: *Garbage Pail Kids.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*No Way Out.* #2—*Stakeout.* #3—*RoboCop.* #4—*Nadine.* #5—*La Bamba; Snow White and the Seven Dwarfs.* #6—*Who's That Girl.* #7—*The Care Bears' Adventure in Wonderland; North Shore.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Living Daylights.* #2—*RoboCop.* #3—*Back to the Beach.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Masters of the Universe.* #2—*Disorderlies.* #3—*Who's That Girl.* #4—*La Bamba.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Stakeout.* #2—*No Way Out.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*The Untouchables.* #2—*Adventures in Babysitting; Benji the Hunted.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Can't Buy Me Love.* #2—*Who's That Girl.* #3—*Stakeout.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #2—*The Monster Squad.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Disorderlies.* #2—*Masters of the Universe.* #3—*The Lost Boys.* #4—*La Bamba.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*RoboCop.* #2—*Snow White and the Seven Dwarfs; North Shore.* #3—*Masters of the Universe; Who's That Girl.* #4—*No Way Out.* #5—*La Bamba; Stakeout.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Back to the Beach.* #2—*Can't Buy Me Love.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Disorderlies.* #2—Through 8/20: *The Lost Boys.* Beg. 8/21: *La Bamba.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Living Daylights.* #2—*The Monster Squad.* #3—*Who's That Girl.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 8/20: *Back to the Beach.* Beg. 8/21: *The Untouchables.* #2—*The Living Daylights.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Stakeout.* #2—*The Lost Boys.* #3—Through 8/20: *The Living Daylights.* Beg. 8/21: *Dirty Dancing.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*RoboCop; Beverly Hills Cop II.* #2—*The Untouchables.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Care Bears' Adventure in Wonderland; The Living Daylights.* #2—*Masters of the Universe; La Bamba.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Stakeout.* #2—*Can't Buy Me Love.*

STATEN ISLAND

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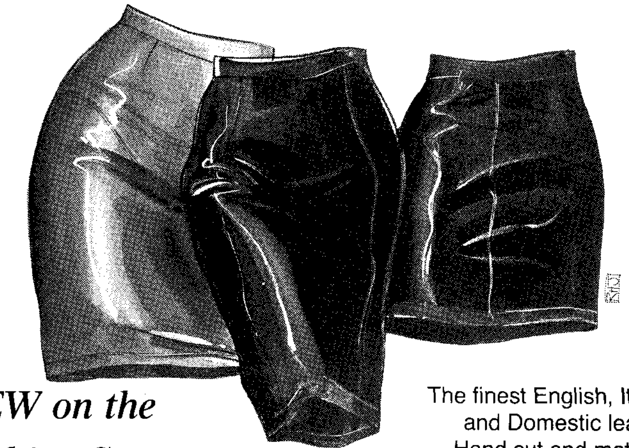

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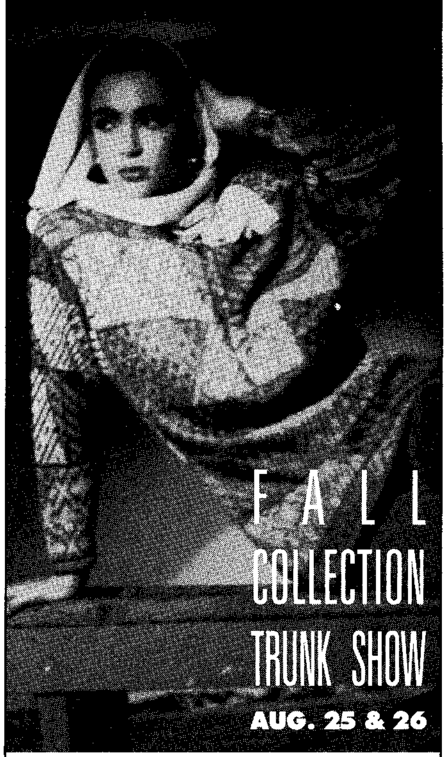

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MOVIES

401. NEW DORP—HYLAN—(351-6601). #1—*La Bamba.* #2—*No Way Out.*

402. NEW DORP—LANE—(351-2110). *The Living Daylights.*

403. NEW DORP—RAE—(979-0444). #1—Program unavailable. #2—Program unavailable.

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Masters of the Universe.* #2—*Stakeout.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Adventures in Babysitting.* #2—*Full Metal Jacket.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Stakeout.* #2—*Disorderlies.* #3—*Can't Buy Me Love.* #4—*Masters of the Universe.* #5—*The Lost Boys.* #6—*La Bamba.* #7—Through 8/20: *Back to the Beach.* Beg. 8/21: *Garbage Pail Kids.* #8—*Who's That Girl.* #9—*The Living Daylights.* #10—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Care Bears' Adventure in Wonderland; La Bamba.* #2—*Snow White and the Seven Dwarfs; No Way Out.*

501. BELLMORE—MOVIES—(783-7200). Through 8/20: *The Untouchables.* Beg. 8/21: *The Witches of Eastwick.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 8/20: *Snow White and the Seven Dwarfs; RoboCop.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Lost Boys.* #2—*La Bamba.* #3—Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.* #4—Through 8/20: *Masters of the Universe.* Beg. 8/21: *Garbage Pail Kids.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Stakeout.* #2—*Can't Buy Me Love.* #3—*The Living Daylights.* #4—Through 8/20: *The Monster Squad.* Beg. 8/21: *Born in East L.A.* #5—*Masters of the Universe.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Monster Squad.* #2—*The Living Daylights.* #3—*Nadine.* #4—*The Lost Boys.* #5—*Stakeout.* #6—*RoboCop.* #7—*Back to the Beach.* #8—*No Way Out.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*The Living Daylights.* #2—Through 8/20: *Who's That Girl.* Beg. 8/21: *Born in East L.A.* #3—*Disorderlies.*

507. HEWLETT—HEWLETT—(791-6768). *Can't Buy Me Love.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Can't Buy Me Love.* #2—Through 8/20: *Masters of the Universe.* Beg. 8/21: *Garbage Pail Kids.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Disorderlies.* #2—Through 8/20: *Back to the Beach.* Beg. 8/21: *Born in East L.A.* #3—*No Way Out.* #4—Through 8/20: *Who's That Girl.* Beg. 8/21: *Garbage Pail Kids.* #5—*North Shore; The Care Bears' Adventure in Wonderland.* #6—*The Living Daylights.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Back to the Beach.* #2—*North Shore; The Care Bears' Adventure in Wonderland.* #3—*La Bamba.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Snow White and the Seven Dwarfs; Can't Buy Me Love.* #2—Through 8/20: *The Untouchables.* Beg. 8/21: *Spaceballs.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Living Daylights.* #2—*Nadine.* #3—*Stakeout.* #4—*Back to the Beach.* #5—*No Way Out.* #6—*The Monster Squad.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 8/20: *The Untouchables; Snow White and the Seven Dwarfs.* Beg. 8/21: *RoboCop.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*No Way Out.* #2—Through 8/20: *RoboCop.* Beg. 8/21: *Garbage Pail Kids.* #3—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #4—*Who's That Girl.*

515. MALVERNE—TWIN—(599-6966). #1—*The Untouchables.* #2—*The Witches of Eastwick.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 8/20: *Back to the Beach.* Beg. 8/21: *Dirty Dancing.* #2—*Stakeout.* #3—*Nadine.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Masters of the Universe.* #2—*The Lost Boys.* #3—*Stakeout.* #4—*Can't Buy Me Love.* #5—Through 8/20: *Back to the Beach.* Beg. 8/21: *Garbage Pail Kids.* #6—*The Monster Squad.* #7—*La Bamba.* #8—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #9—Through 8/20: *Who's That Girl.* Beg. 8/21: *Born in East L.A.*

518. MASSAPEQUA—PEQUA—(799-6464). *The Living Daylights.*

519. MERRICK—TWIN—(546-1270). #1—*North Shore.* #2—*Nadine.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Snow White and the Seven Dwarfs; Who's That Girl.* #2—*The Care Bears' Adventure in Wonderland; La Bamba.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Witches of Eastwick; The Chipmunk Adventure.* #2—*Masters of the Universe.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Masters of the Universe; Can't Buy Me Love.* #2—*North Shore; Snow White and the Seven Dwarfs.* #3—*The Care Bears' Adventure in Wonderland; The Lost Boys.* #4—*Who's That Girl.* #5—*The Living Daylights.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *The Living Daylights.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Lost Boys.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*No Way Out.* #2—*La Bamba.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Nadine.* #2—Through 8/20: *Full Metal Jacket.* Beg. 8/21: *The Big Easy.* #3—Through 8/20: *La Bamba.* Beg. 8/21: *Dirty Dancing.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Stakeout.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Nadine.* #2—*The Monster Squad.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Disorderlies.* #2—*Adventures in Babysitting; Snow White and the Seven Dwarfs.* #3—*Masters of the Universe.* #4—*North Shore; The Care Bears' Adventure in Wonderland.* #5—*RoboCop.* #6—*Can't Buy Me Love.* #7—*No Way Out.* #8—*The Untouchables; Back to the Beach.* #9—*The Living Daylights.* #10—*The Lost Boys.* #11—*La Bamba.* #12—*Full Metal Jacket; Who's That Girl.*

531. WANTAGH—WANTAGH—(781-6969). *Roxanne.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Disorderlies.* #2—*The Monster Squad.* #3—Through 8/20: *The Living Daylights.* Beg. 8/21: *Dirty Dancing.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Full Metal Jacket.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Monster Squad.* #2—Through 8/20: *Nadine.* Beg. 8/21: *Garbage Pail Kids.* #3—*Masters of the Universe.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*North Shore.* #2—*Stakeout.* #3—Through 8/20: *Back to the Beach.* Beg. 8/21: *Born in East L.A.*

602. BAY SHORE—CINEMA—(665-1722). Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Living Daylights.* #2—*The Lost Boys.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 8/20: *Stakeout.* Beg. 8/21: *Who's That Girl.* #2—*Disorderlies.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Living Daylights.* #2—*La Bamba; North Shore.* #3—*Snow White and the Seven Dwarfs; Full Metal Jacket.* #4—*Stakeout.* #5—*Who's That Girl; Masters of the Universe.* #6—*The Lost Boys.* #7—*Nadine; The Care Bears' Adventure in Wonderland.* #8—*Can't Buy Me Love.* #9—*No Way Out.* #10—*Disorderlies.* #11—*Back to the Beach.* #12—*RoboCop.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Disorderlies.* #2—*Can't Buy Me Love.* #3—*The Care Bears' Adventure in Wonderland; The Lost Boys.* #4—*No Way Out.* #5—*La Bamba.* #6—*North Shore; Adventures in Babysitting.* #7—*RoboCop.* #8—*Who's That Girl.* #9—*Masters of the Universe; Summer School.* #10—*Stakeout.* #11—*Back to the Beach.* #12—*The Living Daylights.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Monster Squad.* #2—*Nadine; Snow White and the Seven Dwarfs.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Monster Squad.* #2—*Stakeout.* #3—*Can't Buy Me Love.* #4—*The Living Daylights.* #5—Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.* #6—Through 8/20: *Nadine.* Beg. 8/21: *Garbage Pail Kids.* #7—*The Lost Boys.* #8—*La Bamba.*

611. CORAM—PINE—(698-6442). #1—*No Way Out.* #2—*Can't Buy Me Love.* #3—*Snow White and the Seven Dwarfs; Masters of the Universe.* #4—*The Care Bears' Adventure in Wonderland; RoboCop.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Living Daylights.* #2—*Stakeout.* #3—*La Bamba.* #4—Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.* #5—Through 8/20: *The Lost Boys.* Beg. 8/21: *The Big Easy.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Living Daylights.* #2—Through 8/20: *Back to the Beach.* Beg. 8/21: *Born in East L.A.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 8/17-18: *Innerspace.* 8/19-20: *Predator.*

615. GREENPORT—GREENPORT—(477-0500). Through 8/20: *RoboCop.* Beg. 8/21: *Adventures in Babysitting.*

616. HUNTINGTON—SHORE—(421-5200). #1—*No Way Out.* #2—*Stakeout.* #3—*Masters of the Universe; North Shore.* #4—*The Lost Boys.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Living Daylights.*

618. ISLIP—ISLIP—(581-5200). #1—*Can't Buy Me Love.* #2—*Stakeout; Snow White and the Seven Dwarfs.* #3—*La Bamba.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Who's That Girl.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 8/20: *Adventures in Babysitting.* Beg. 8/21: *Beverly Hills Cop II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Living Daylights; La Bamba.* #2—*Back to the Beach; Masters of the Universe.* #3—*North Shore.* #4—*Snow White and the Seven Dwarfs; The Lost Boys.* #5—*The Care Bears' Adventure in Wonderland; Nadine.* #6—*Can't Buy Me Love; Stakeout.*

622. MONTAUK—THE MOVIES—(668-2393). *The Living Daylights.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/20: *Dragnet.* Beg. 8/21: *Spaceballs.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 8/20: *Nadine.* Beg. 8/21: *Garbage Pail Kids.* #2—*Summer School.* #3—Through 8/20: *Adventures in Babysitting; The Untouchables.* Beg. 8/21: *The Big Easy.* #4—*Can't Buy Me Love.* #5—*Masters of the Universe.* #6—*The Lost Boys.* #7—*The Monster Squad.* #8—*The Living Daylights.* #9—*Disorderlies.* #10—*La Bamba.* #11—*Who's That Girl.* #12—Through 8/20: *Spaceballs.* Beg. 8/21: *Dirty Dancing.* #13—*Stakeout.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Back to the Beach.* #2—*North Shore.* #3—*The Witches of Eastwick; Superman IV: The Quest for Peace.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 8/20: *The Care Bears' Adventure in Wonderland; The Untouchables.* Beg. 8/21: *Dirty Dancing.* **WEST—**Through 8/20: *North Shore; Who's That Girl.* Beg. 8/21: *Born in East L.A.*

628. RIVERHEAD—SUFFOLK—(727-3133). *Who's That Girl; RoboCop.*

629. ROCKY POINT—DRIVE-IN—(744-8900). Through 8/20: *La Bamba.* Beg. 8/21: *Can't Buy Me Love.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 8/20: *Summer School.* Beg. 8/21: *Devil in the Flesh.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Living Daylights.* #2—*RoboCop.* #3—*The Care Bears' Adventure in Wonderland; Back to the Beach.*

632. SHIRLEY—DRIVE-IN—(281-5444). *Disorderlies.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/20: *La Bamba.* Beg. 8/21: *Dirty Dancing.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Nadine.* #2—*Disorderlies.* #3—*North Shore.* #4—Through 8/20: *Back to the Beach.* Beg. 8/21: *Born in East L.A.* #5—*The Monster Squad.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Living Daylights.* #2—*Stakeout.* #3—*The Lost Boys.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 8/20: *Can't Buy Me Love; Snow White and the Seven Dwarfs.* Beg. 8/21: *La Bamba.* #2—*RoboCop; The Untouchables.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Living Daylights.* #2—*Stakeout.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Can't Buy Me Love.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Living Daylights.* #2—*Stakeout.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Back to the Beach; The Witches of Eastwick.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*La Bamba.* #2—*Nadine.* #3—*The Untouchables.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*No Way Out.* #2—*La Bamba.*

704. HARRISON—CINEMA—(835-5952). Through 8/20: *The Untouchables.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Care Bears' Adventure in Wonderland; Back to the Beach.* #2—*Adventures in Babysitting; North Shore.* #3—*The Lost Boys.* #4—*The Untouchables.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Can't Buy Me Love.* #2—*No Way Out.* #3—*Who's That Girl; Snow White and the Seven Dwarfs.* #4—*The Living Daylights.* #5—*La Bamba.* #6—*Back to the Beach; The Care Bears' Adventure in Wonderland.* #7—*Masters of the Universe.* #8—*The Lost Boys; RoboCop.* #9—*Stakeout.* #10—*Nadine.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 8/20: *Stakeout.* Beg. 8/21: *Dirty Dancing.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*La Bamba.* #2—*The Lost Boys.* #3—Through 8/20: *Masters of the Universe; The Lost Boys.* Beg. 8/21: *Garbage Pail Kids.* #4—*Who's That Girl.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 8/20: *Snow White and the Seven Dwarfs; RoboCop.* Beg. 8/21: *La Bamba.* #2—Through 8/20: *Who's That Girl.* Beg. 8/21: *Born in East L.A.* #3—Through 8/20: *Can't Buy Me Love.* Beg. 8/21: *Dirty Dancing.* #4—*North Shore.* #5—*No Way Out.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 8/20: *The Witches of Eastwick.* Beg. 8/21: *The Untouchables.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Masters of the Universe.* #2—*The Lost Boys; The Care Bears' Adventure in Wonderland.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Living Daylights.*

713. OSSINING—ARCADIAN—(941-5200). #1—*North Shore.* #2—*Can't Buy Me Love.* #3—*Back to the Beach.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Masters of the Universe.* #2—*The Living Daylights.* #3—*Disorderlies.* #4—*RoboCop.* #5—*No Way Out.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Summer School.* #2—*Who's That Girl.* #3—*Back to the Beach.* #4—*The Monster Squad; Stakeout.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 8/20: *North Shore.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 8/20: *Back to the Beach.* Beg. 8/21 (tent.): *Born in East L.A.* #2—*The Living Daylights.*

719. SCARSDALE—FINE ARTS—(723-6699). *Nadine.*

720. SCARSDALE—PLAZA—(725-0078). *Roxanne.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Who's That Girl.* #2—*Masters of the Universe.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Living Daylights.* #2—*The Monster Squad.* #3—*Stakeout.* #4—*Can't Buy Me Love.*

723. YONKERS—MOVIELAND—(793-0002). #1—*RoboCop.* #2—*Can't Buy Me Love.* #3—*Can't Buy Me Love.* #4—*The Care Bears' Adventure in Wonderland; No Way Out.* #5—*The Lost Boys.* #6—*Snow White and the Seven Dwarfs; Who's That Girl.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 8/20: *Nadine.* Beg. 8/21: *Garbage Pail Kids.* #2—Through 8/20: *Masters of the Universe.* Beg. 8/21: *Dirty Dancing.* #3—*La Bamba.* #4—*Disorderlies.* #5—Through 8/20: *The*

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Lost Boys. Beg. 8/21: *Born in East L.A.* #6—*Can't Buy Me Love.* #7—*The Living Daylights.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 8/20: *North Shore.* Beg. 8/21: *Summer School.* #2—*The Witches of Eastwick.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). *Back to the Beach; Some Kind of Wonderful.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). *North Shore; Masters of the Universe.*

752. NANUET—MALL—(623-6336). *Can't Buy Me Love.*

753. NANUET—MOVIES—(623-0211). #1—*Stakeout.* #2—*La Bamba.* #3—*Nadine.* #4—*Who's That Girl.* #5—*No Way Out.*

754. NANUET—ROUTE 59—(623-3355). Through 8/20: *Full Metal Jacket.* Beg. 8/21: *Dirty Dancing.*

755. NEW CITY—TOWN—(634-5100). #1—*Summer School.* #2—*Back to the Beach.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Living Daylights.* #2—Through 8/20: *The Lost Boys.* Beg. 8/21: *Dirty Dancing.*

757. NYACK—CINEMA EAST—(358-6631). *Disorderlies.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *The Monster Squad; Blind Date.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*No Way Out.* #2—*Can't Buy Me Love.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Back to the Beach.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—*The Living Daylights.* #2—*North Shore; La Bamba.*

763. STONY POINT—9 W—(942-0303). *Masters of the Universe.*

764. SUFFERN—LAFAYETTE—(357-6030). *Snow White and the Seven Dwarfs; The Living Daylights.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*North Shore; The Care Bears' Adventure in Wonderland.* #2—*RoboCop.*

801. DANBURY—CINE—(743-2200). #1—*Stakeout.* #2—*Summer School.* Beg. 8/21: *Dirty Dancing.* #3—*The Lost Boys.*

802. DANBURY—CINEMA—(748-2923). #1—*The Monster Squad.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

803. DANBURY—PALACE—(748-7496). #1—*The Living Daylights.* #2—Through 8/20: *Back to the Beach.* Beg. 8/21: *The Big Easy.* #3—*Who's That Girl.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*La Bamba.* #2—*Can't Buy Me Love.*

806. FAIRFIELD—COUNTY—(334-1411). *RoboCop; Snow White and the Seven Dwarfs.*

807. GREENWICH—CINEMA—(869-6030). #1—*La Bamba.* #2—*North Shore; The Care Bears' Adventure in Wonderland.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Living Daylights.* #2—Through 8/20: *Nadine.* Beg. 8/21: *The Big Easy.* #3—*Back to the Beach.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 8/20: *La Bamba.* Beg. 8/21: *Dirty Dancing.* #2—*Stakeout.*

810. NORWALK—CINEMA—(838-4504). #1—*Disorderlies.* #2—*RoboCop; The Care Bears' Adventure in Wonderland.*

811. NORWALK—NORWALK—(866-9202). Through 8/20: *The Monster Squad.*

812. RIDGEFIELD—CINEMA—(438-3338). *Can't Buy Me Love.*

813. SOUTH NORWALK—SONO—(866-9202). Through 8/20: *Man Facing Southeast.* 8/21-25: *Gothic.*

814. SPRINGDALE—STATE—(325-0250). *Full Metal Jacket; The Untouchables.*

815. STAMFORD—AVON—(324-9205). #1—*Disorderlies.* #2—*RoboCop.*

816. STAMFORD—CINEMA—(324-3100). #1—*The Monster Squad.* #2—*Summer School.* #3—Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Stakeout; Snow White and the Seven Dwarfs.* #2—*Can't Buy Me Love.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Masters of the Universe.* #2—Through 8/20: *Back to the Beach.* Beg. 8/21: *Garbage Pail Kids.* #3—*Summer School.* #4—*The Monster Squad.* #5—Through 8/20: *Nadine.* Beg. 8/21: *Dirty Dancing.* #6—*La Bamba.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Stakeout.* #2—*Who's That Girl.* #3—*Summer School.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Living Daylights.* #2—*The Lost Boys.* #3—(227-9619). *Stakeout.* #4—(226-6666). *No Way Out.*

821. WESTPORT—POST—(227-0500). *Summer School.*

822. WILTON—CINEMA—(762-5678). *Can't Buy Me Love.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Living Daylights.* #2—*Back to the Beach.* #3—*The Care Bears' Adventure in Wonderland; Disorderlies.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Monster Squad.* #2—*Back to the Beach; Snow White and the Seven Dwarfs.*

902. JERSEY CITY—STATE—(653-5200). #1—*Disorderlies.* #2—*The Lost Boys.* #3—*Masters of the Universe.* #4—*La Bamba.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Full Metal Jacket.* #2—*Nadine.* #3—*Masters of the Universe.* #4—*Back to the Beach.* #5—*The Monster Squad.* #6—*The Lost Boys.* #7—*Who's That Girl.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—*The Living Daylights.* #4—*North Shore.* #5—*No Way Out.* #6—*RoboCop.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *RoboCop; The Untouchables.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *La Bamba.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Lost Boys.* #2—*Disorderlies.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Monster Squad.*

914. LIVINGSTON—COLONY—(992-0800). *Stakeout.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Back to the Beach.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Living Daylights.* #2—*No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Living Daylights.* #2—*Adventures in Babysitting.* #3—*North Shore.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Who's That Girl.* #2—*Snow White and the Seven Dwarfs.* #3—*North Shore.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Living Daylights.* #2—*Stakeout.* #3—*No Way Out.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*La Bamba.* #2—Through 8/20: *The Witches of Eastwick.* Beg. 8/21: *Dirty Dancing.* #3—*Masters of the Universe.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Summer School.* #2—*The Lost Boys.* #3—*Nadine; Can't Buy Me Love.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 8/20: *Can't Buy Me Love.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stakeout.* #2—*The Living Daylights.*

932. ELIZABETH—ELMORA—(352-3483). *Masters of the Universe.*

933. LINDEN—QUAD—(925-9787). #1—*The Living Daylights.* #2—*No Way Out.* #3—*Stakeout; The Care Bears' Adventure in Wonderland.* #4—*North Shore; Snow White and the Seven Dwarfs.*

934. UNION—FIVE POINTS—(964-3466). #1—*Who's That Girl.* #2—*The Lost Boys.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Witches of Eastwick.*

936. UNION—UNION—(686-4373). #1—*Back to the Beach.* #2—*La Bamba.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Nadine.* #2—*Disorderlies.* #3—Through 8/20: *Masters of the Universe.* Beg. 8/21: *Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Can't Buy Me Love.* #2—*No Way Out; Benji the Hunted.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*No Way Out.* #2—*Masters of the Universe.*

951. CLOSTER—CLOSTER—(768-8800). *The Living Daylights.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stakeout.* #2—*The Living Daylights.* #3—*No Way Out.* #4—*Masters of the Universe.*

953. EMERSON—TOWN—(261-1000). #1—*Who's That Girl.* #2—*Nadine.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 8/20: *The Witches of Eastwick.* Beg. 8/21: *Dirty Dancing.* #2—*Can't Buy Me Love.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Back to the Beach.* #2—*The Monster Squad.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Disorderlies.* #2—Through 8/20: *Who's That Girl.* Beg. 8/21: *Dirty Dancing.*

957. FORT LEE—SHARON—(224-0202). *La Bamba.*

958. OAKLAND—TWIN—(337-4478). #1—*The Lost Boys.* #2—*Who's That Girl.*

959. PARAMUS—CINEMA 35—(845-5070). Through 8/20: *The Untouchables.* Beg. 8/21: *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 8/20: *Dragnet; The Allnighter.* Beg. 8/21: *Spaceballs; Rocky IV.*

961. PARAMUS—BERGEN MALL—(845-4449). *Can't Buy Me Love.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*The Living Daylights.* #2—*No Way Out.* #3—*North Shore.* #4—*La Bamba.* #5—*Masters of the Universe.* #6—*The Lost Boys.* #7—*Full Metal Jacket.* #8—*Nadine.* #9—*Back to the Beach.* #10—*Stakeout.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Who's That Girl.* #2—*Disorderlies.* #3—*RoboCop.*

964. RAMSEY—CINEMA—(825-2090). *The Living Daylights.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Untouchables; Snow White and the Seven Dwarfs.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Stakeout.* #2—*The Monster Squad.* #3—*Back to the Beach.* #4—*La Bamba.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 8/20: *Masters of the Universe.* Beg. 8/21: *The Untouchables.* #2—Through 8/20: *Snow White and the Seven Dwarfs.* Beg. 8/21: *Can't Buy Me Love.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Summer School.* #2—*The Witches of Eastwick.* #3—*Spaceballs.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Living Daylights.* #2—*The Care Bears' Adventure in Wonderland.* #3—*North Shore.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Stakeout.* #2—*Can't Buy Me Love.* #3—Through 8/20: *Th Lost Boys.* Beg. 8/21: *Dirty Dancing.* #4—Through 8/20: *La Bamba.* Beg. 8/21: *Garbage Pail Kids.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **37, 42, 308, 405, 530, 600, 608, 615, 625, 705, 917**

BACK TO THE BEACH—(1 hr. 33 min.; 1987) Frankie Avalon and Annette Funicello, teen stars of sixties beach movies, play a grown couple living in Ohio who, while visiting their college-age daughter and her surfer boyfriend, recall the fun times they used to have. With Lori Laughlin, Tommy Hinkley, and Demian Slade. Written by James Komack, Steve Meerson, Peter Krikes, and Chris Thompson. Dir. Lyndall Hobbs. PG. **33, 85, 102, 103, 112, 210, 212, 215, 217, 219, 220, 302, 305, 314, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 613, 621, 626, 631, 634, 701, 705, 706, 713, 715, 718, 750, 755, 760, 803, 808, 818, 900, 901, 903, 915, 936, 955, 962, 967**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **20, 36, 48, 68, 88, 91, 101, 103, 106, 111, 112, 200, 207, 214, 218, 219, 221, 222, 300, 304, 306, 312, 313, 315, 321, 401, 406, 500, 503, 510, 517, 520, 526, 527, 530, 606, 608, 610, 612, 618, 621, 625, 629, 633, 636, 702, 703, 706, 708, 709, 724, 753, 762, 805, 807, 809, 818, 902, 903, 910, 920, 936, 957, 962, 967, 971**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest gave to the original. This time, producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **37, 319, 620**

THE BIG EASY—(1 hr. 45 min.; 1987) Reviewed in this issue. R. **25, 34, 51, 87, 527, 612, 625, 803, 808**

BORN IN EAST L.A.—(1 hr. 40 min.; 1987) A comedy about a Mexican American who is mistakenly identified as an illegal alien and deported to Tijuana. Directed by and with Cheech Marin. R. **35, 62, 210, 220, 222, 504, 506, 509, 517, 601, 613, 627, 634, 709, 718, 724,**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **10, 36, 51, 66, 101, 106, 112, 210, 215, 218, 219, 302, 309, 314, 322, 406, 504, 507, 508, 511, 517, 523, 530, 606, 608, 610, 611, 618, 621, 625, 629, 636, 638, 706, 709, 713, 722, 723, 723, 724, 752, 759, 802, 805, 812, 817, 822, 904, 921, 930, 938, 954, 961, 968, 971**

DIRTY DANCING—(1 hr. 40 min.; 1987) A musical love story set in a Catskills resort in the summer of 1963. With Patrick Swayze, Jennifer Grey, Jerry Orbach, and Cynthia Rhodes. Written by Eleanor Bergstein. Dir. Emile Ardolino. PG-13. **31, 60, 106, 111, 203, 210, 218, 219, 220, 302, 310, 318, 406, 503, 514, 516, 517, 527, 532, 602, 610, 612, 625, 627, 633, 707, 709, 724, 754, 756, 801, 809, 816, 818, 920, 937, 954, 956, 959, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comedy-adventure, the Fat Boys, a popular rap group, portray inept hospital orderlies hired by a compulsive gambler to "bump off" his rich uncle. With Ralph Bellamy, Tony Plana, and Anthony Geary. Written by Mark Feldberg and Mitchell Klebanoff. Dir. Michael Schultz. PG. **20, 33, 66, 90, 100, 109, 111, 112, 204, 207, 208, 209, 210, 211, 222, 223, 300, 306, 312, 315, 406, 506, 509, 530, 532, 604, 606, 608, 625, 632, 634, 714, 724, 757, 810, 815, 900, 902, 911, 937, 956, 963**

DRAGNET—(1 hr. 50 min.; 1987) Jowly and contemptuous, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV cop show. Aykroyd gets more than Jack Webb's mannerisms, he gets his soul; the staccato narration, delivered with phenomenal diction, catches perfectly the officious overexplicitness, the unasked-for bursts of civic pride, the pathetic reliance on "facts." As long as Aykroyd is narrating, the movie is very funny. Alas, there is a huge, noisy, but feeble picture around him, in which Tom Hanks just barely hangs on as a more contemporary cop, and the usual depressing assortment of summer-season car chases fills out a stupid story. Good cameos from Christopher Plummer as an unctuous minister and Dabney Coleman as a lisping, Hefnerish erotica king. Written by Aykroyd, Alan Zweibel, and Tom Mankiewicz. Dir. Mankiewicz. (7/13/87) PG-13. **623**

EAT THE PEACH—(1 hr. 38 min.; 1986) An Irish comedy about two small-town losers who attract media attention with a daredevil scheme inspired by the feats of Elvis Presley in the film *Roustabout.* Screenplay by Peter Ormrod and John Kelleher. Dir. Ormrod. **4**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor (Lee Ermey). When one of the recruits (Vincent D'Onofrio) becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. A mood of nihilistic farce takes hold, aimless and punishing. Another recruit (Matthew Modine) wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, in his beautiful movie-set Hue, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. The movie is large-scale and audacious, but it has a malicious and impotent spirit. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **6, 31, 51, 82, 405, 527, 530, 533, 606, 754, 814, 903, 962**

GARBAGE PAIL KIDS—(1 hr. 40 min.; 1987) Several Garbage Pail Kids escape from the State Home for the Ugly and find the meaning of caring out in the world of the Beautiful People. With Anthony Newley and MacKenzie Astin. Written and directed by Rod Amateau. PG. **37, 42, 200, 219, 222, 223, 302, 406, 503, 508, 509, 514, 517, 600, 610, 625, 708, 724, 818, 971**

THE GIRL—(1 hr. 44 min.; 1987) Franco Nero stars as a wealthy married European attorney in his forties who is having an affair with a teenage girl and becomes involved in murder, blackmail, and deception. With Bernice Stegers, Clare Powney, and Christopher Lee. Screenplay by Ernest Hotch. Dir. Arne Mattson. **4, 45**

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) A lovely-looking dud, from the writer-director team of Paolo and Vittorio Taviani. In the early part of the century, two brothers, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), who restore Romanesque cathedrals in Italy, leave home for the New World. After unheroic adventures in the west, they wind up building sets for D. W. Griffith's super-production *Intolerance.* The two attractive young men are nearly inarticulate, but their rapport is so complete that they barely require speech. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but the theme of equality between brothers is more pleasant than dramatic. The Hollywood scenes, beautifully lit, capture the happy innocence of silent movies, but mostly the movie is shapeless and soft. Astonishingly, the filmmakers overlook the comic possibilities of a backstage view of *Intolerance,* whose Babylonian sequences are a staggering, and staggeringly great, mixture of piety and lasciviousness. (7/27/87) PG-13. **11, 54**

★ **INNERSPACE**—(1 hr. 58 min.; 1987) Completely amiable summer-season toy from the House of Spielberg, directed by Joe Dante. Dennis Quaid, as a swashbuckling former Navy pilot miniaturized in a scientific experiment, winds up, through complications too laborious to mention, inside the body of Martin Short, a hypochondriacal Safeway clerk. From inside, riding his tiny command module, Quaid can see what Short sees. Since Short is being chased by a group of thugs, he needs help, and Quaid teaches him how to act tough. Short literally listens to an inner voice. The movie jumps all over the place, without obeying any rules. Still, *Innerspace* is consistently funny. Starting out as a lame little hysteric who just wants to get by, Martin Short displays an engaging, cocky pride in his new courage. Meanwhile, inside Short's body, Quaid passes through colonic caverns and along undulating cardiac walls, sliding down perilous chasms into deep pools. The movie fulfills its implicit promise: It makes the Rhine journey down the gullet every bit as exciting as a voyage to Saturn. (7/20/87) PG. **614**

INSIDE OUT—(1 hr. 27 min.; 1987) Elliott Gould stars in this drama about a man who is surrounded by luxury but afraid to leave his apartment. With Howard Hesseman, Jennifer Tilly, and Beah Richards. Written by Robert Taicher and Kevin Bartelme. Dir. Taicher. R. **54**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is by far the best thing in this deluxe French culture package—a rather dry, even academic, adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin (Daniel Auteuil), can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. César's mercenary lust is a calculating rather than an explosive passion, and Jean, who sees and learns nothing, becomes tiresome in his unending nobility. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). Handsome wide-screen color by cinematographer Bruno Nuytten. (7/20/87) PG. **49**

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Timothy Dalton, the new James Bond, is a very handsome actor, but there's a spark missing. Dalton, who has taken on classical roles in the theater, makes the mistake of playing Bond seriously, a ploy that can't be supported by the script. Despite its rather grim hero, this 15th Bond movie is good fun for about an hour or so. Much of the action is in the amiably preposterous mode of *Octopussy*, with one jolt leading to the next (a specialty of director John Glen). The best thrill: an escape from Communist border guards in Czechoslovakia in which Bond and his lady friend (Maryam d'Abo), a cellist, slide down the snowy mountains on her cello case, Commies in pursuit, and as they pass under a barrier at the Austrian border, Bond throws the Strad into the air, catching it as it comes down on the other side. Some scenes among rebels in Afghanistan, however, fall rather flat. Written by Michael G. Wilson and Richard Maibaum. (8/10/87) PG. **24, 32, 62, 67, 85, 102, 103, 106, 112, 210, 213, 216, 217, 219, 220, 300, 301, 305, 316, 317, 318, 321, 402, 406, 504, 505, 506, 509, 512, 518, 523, 524, 530, 532, 603, 606, 608, 610, 612, 613, 617, 621, 622, 625, 631, 635, 637, 700, 706, 712, 714, 718, 722, 724, 756, 762, 764, 803, 808, 820, 900, 904, Read 916, 917, 919, 931, 933, 951, 952, 962, 964, 970**

LIVING ON TOKYO TIME—(1 hr. 23 min.; 1987) A romantic comedy about a recent émigré from Japan who's trying to get her green card and ends up in an arranged marriage with a Japanese American rock musician. With Minako Ohashi and Ken Nakagawa. Screenplay by John McCormick and Steven Okazaki. Dir. Okazaki. **81**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **7, 33, 52, 68, 85, 90, 100, 106, 109, 111, 112, 200, 204, 207, 209, 211, 214, 218, 219, 220, 222, 300, 301, 312, 315, 318, 406, 503, 505, 517, 523, 525, 530, 603, 606, 608, 610, 612, 616, 621, 625, 635, 705, 706, 708, 708, 711, 723, 724, 756, 801, 820, 902, 903, 911, 921, 934, 958, 962, 971**

A MAN IN LOVE—(1 hr. 48 min.; 1987) Peter Coyote, as an American movie star making a serious picture in Rome, looks more gaunt and famished than Max von Sydow lugging the cross up Golgotha. Certainly no one can beat an American actor for seriousness. The French writer-director Diane Kurys, who was an actress for eight years, knows all too well how actors behave in a crisis of Inspiration. Coyote rampages around his dressing room, carries on an affair with a luscious young actress cast in the film (Greta Scacchi), lies to his wife (Jamie Lee Curtis), smashes up his car, and abuses his assistant (Peter Riegert), who obviously adores him. Tall, with sleepy eyes, and a snarly, arrogant edge to his fine voice, Coyote has a few moments of power, but mostly he's absurd. Yet it's not his fault: Kurys should have had the sense to realize that her hero had become a clown. Indeed, the whole movie should be satire and not what it is—glossy, fluent kitsch. Kurys, in her first English-language production, doesn't have the camera technique for this sort of flashy material, with its displays of temperament and its movie-within-the-movie scenes. The blonde, sumptuous Greta Scacchi, however, is made more beautiful by love. If nothing else, Kurys has found a way of making Scacchi a star. (8/10/87) R. **54**

MASTERS OF THE UNIVERSE—(1 hr. 48 min.; 1987) A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor. Based on the line of toys by Mattel. With Dolph Lundgren, Frank Langella, Meg Foster, and Billy Barty. Written by David Odell and Stephen Tolkin. Dir. Gary Goddard. PG. **3, 5, 30, 33, 60, 90, 91, 92, 100, 103, 104, 109, 112, 200, 204, 207, 208, 211, 213, 213, 216, 219, 220, 222, 223, 300, 306, 312, 313, 321, 404, 406, 503, 504, 508, 517, 521, 523, 530, 600, 606, 608, 611, 616, 621, 625, 706, 708, 711, 714, 721, 724, 751, 763, 818, 902, 903, 920, 932, 937, 950, 952, 962, 968**

THE MONSTER SQUAD—(1 hr. 21 min.; 1987) A comedy-adventure about small-town kids who confront their favorite boogeymen in the ultimate battle between good and evil. With André Gower, Duncan Regehr, Stephen Macht, and Stan Shaw. Written by Shane Black and Fred Dekker. Dir. Dekker. PG-13. **25, 47, 87, 90, 92, 112, 207, 210, 216, 220, 223, 300, 310, 316, 504, 505, 512, 517, 529, 532, 600, 609, 610, 625, 634, 715, 722, 758, 802, 811, 816, 818, 901, 903, 912, 955, 967**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 203, 533**

NADINE—(1 hr. 28 min.; 1987) Reviewed in this issue. PG. **7, 60, 85, 200, 214, 218, 219, 302, 304, 310, 406, 505, 512, 514, 516, 517, 519, 527, 529, 600, 606, 609, 610, 621, 625, 634, 702, 706, 719, 724, 753, 808, 818, 903, 921, 937, 953, 962**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **21, 40, 64, 80, 110, 112, 200, 202, 206, 212, 220, 221, 304, 307, 311, 313, 401, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 616, 703, 706, 709, 714, 723, 753, 759, 820, 904, 916, 919, 933, 938, 950, 952, 962**

NORTH SHORE—(1 hr. 40 min.; 1987) The coming-of-age adventure story of an Arizona surfer who gives up college to face the challenges of Hawaii's legendary North Shore surf. With Matt Adler, Nia Peeples, John Philbin, and Gregory Harrison. Screenplay by Tim McCanlies and William Phelps. Dir. Phelps. PG. **35, 46, 62, 210, 217, 304, 313, 509, 510, 519, 523, 530, 601, 606, 608, 616, 621, Read 623, 626, 627, 634, 705, 709, 713, 716, 725, 751, 762, 800, 807, 904, 917, 918, 933, 962, 970**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **11**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **3, 24, 31, 50, 67, 85, 90, 104, 109, 112, 200, 207, 211, 214, 216, 222, 304, 305, 313, 319, 502, 505, 513, 514, 530, 606, 608, 611, 615, 628, 631, 636, 706, 709, 714, 723, 800, 806, 810, 815, 904, 906, 963**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created a paean to a heroic age (the France of Louis XIV); he must have felt that life had diminished by the 1890s. Steve Martin knows that since then it has diminished a great deal more. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, an astronomer; Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 52, 84, 531, 720**

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is tame, very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the movie is second-drawer stuff. (7/13/87) PG. **511, 623, 625, 969**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops—buddies—who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the slender, dark-haired beauty (Madeleine Stowe). The movie is fun, an audience-pleaser, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **20, 22, 36, 61, 84, 87, 101, 106, 110, 112, 200, 202, 204, 206, 214, 219, 220, 300, 302, 304, 307, 309, 313, 318, 322, 404, 406, 504, 505, 512, 516, 517, 525, 528, 529, 601, 604, 606, 608, 610, 612, 616, 618, 621, 625, 635, 637, 700, 706, 707, 715, 722, 753, 761, 801, 809, 817, 819, 820, 904, 914, 919, 931, 933, 952, 962, 967, 971**

SUMMER SCHOOL—(1 hr. 38 min.; 1987) Mark Harmon plays a high-school gym coach who has to cancel his summer-vacation plans when he is assigned to teach remedial English to a group of failures: a comedy. With Kirstie Alley and Ken Olandt. Screenplay by Jeff Franklin; story by Franklin, Stuart Birnbaum, and David Dashev. Dir. Carl Reiner. PG-13. **608, 625, 630, 715, 725, 755, 801, 816, 818, 819, 821, 921, 969**

SUPERMAN IV: THE QUEST FOR PEACE—(1 hr. 30 min.; 1987) The Man of Steel, trying to rid the world of nuclear armaments, must face Nuclear Man, a creation of the evil Lex Luthor. With Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure in their original roles; also featuring Mariel Hemingway, Jon Cryer, and Mark Pillow. Screenplay by Lawrence Konner and Mark Rosenthal; story by Konner, Rosenthal, and Reeve. Dir. Sidney J. Furie. PG. **33, 201, 626**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **11, 24, 34, 85, 201, 308, 317, 319, 501, 511, 513, 515, 530, 625, 627, 636, 702, 704, 705, 710, 814, 906, 959, 966, 968**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **63**

WHO'S THAT GIRL—(1 hr. 32 min.; 1987) Reviewed in this issue. PG. **10, 41, 44, 65, 101, 112, 203, 210, 213, 219, 223, 304, 306, 309, 313, 316, 406, 503, 506, 509, 514, 517, 520, 523, 530, 602, 604, 606, 608, 610, 612, 619, 625, 627, 628, 706, 708, 709, 715, 721, 723, 753, 803, 816, 819, 903, 918, 934, 953, 956, 958, 963**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, a place so drab it feels further away than a Victorian blacking factory, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **81**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **7, 33, 501, 515, 521, 626, 701, 710, 725, 920, 935, 954, 969**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **43**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **11, 53**

REVIVALS

THE 4TH MAN—(1 hr. 44 min.; 1984) In Dutch, Eng. subtitles. A writer of gothic thrillers has an affair with a mysterious female admirer and lusts after the woman's regular lover, a man whose picture he sees in her bedroom. Director Paul Verhoeven mucks up a juicy premise with pretentious religious imagery, but the movie can be enjoyed intermittently as fancy erotic trash. With Jeroen Krabbé and Renée Soutendijk. **9**

THE GODFATHER—(2 hr. 55 min.; 1972) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. **2, 83**

THE GODFATHER, PART II—(3 hr. 20 min.; 1974) Not as concentrated and powerful as *The Godfather,* but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro playing the don as a young man and Al Pacino as the modern head of the family. **2**

THE GODS MUST BE CRAZY—(1 hr. 49 min.; 1980) A likable South African comedy that makes friendly jokes about the absurdities of African life. The lives of a tribe of Bushmen—the gentle inhabitants of Botswana's Kalahari Desert—are disrupted when a careless pilot drops a Coke bottle from the sky. Writer-director Jamie Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and keeps the gags coming. **9**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **9**

HAIL THE CONQUERING HERO—(1 hr. 41 min.; 1944) A marvelous satirical comedy, by that great American original, Preston Sturges, about a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control,reaching the point where the townspeople try to elect nervous, protesting Eddie Bracken mayor. Sturges's eye for the surrealism of the everyday is given free play here. **83**

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This almost-good melancholy science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a good lyrical-mystical bit at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. Much of the rest of the picture is moody and static. See it if you're in a dreamy, self-pitying mood. Written and directed by Eliseo Subiela. **813**

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min.; 1944) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down more often and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **83**

PEPE LE MOKO—(1 hr. 26 min.; 1937) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **2**

PERSONA—(1 hr. 21 min.; 1966) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **8**

THE ROAD WARRIOR—(1 hr. 34 min.; 1982) The bomb has been dropped, and a few survivors have barricaded themselves into a compound surrounding a refinery, while outside, a roving gang of marauders on motorcycles rapes and pillages. Director George Miller reworks the ingredients of the American Western and some Kurosawa films into this post-apocalyptic wilderness, but the movie, all chases and gladiatorial combats, is brutally monotonous. Starring Mel Gibson as the loner-outsider hero, Max. **1**

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. **9**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **37, 101, 112, 200, 204, 206, 221, 304, 313, 500, 502, 511, 513, 520, 523, 530, 606, 609, 611, 618, 621, 636, 706, 709, 723, 764, 802, 806, 817, 901, 918, 933, 966, 968**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min.; 1977) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **8**

WITNESS—(1 hr. 52 min.; 1985) A Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The cop is amused by the Amish, who are exhaustingly virtuous, but he's also amused at himself for liking them so much. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Kelly McGillis is the young Amish widow the detective falls in love with. Dir. Peter Weir. **2**

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BROADWAY

Previews and Openings

Wednesday, August 19

SHERLOCK'S LAST CASE—Frank Langella plays Sherlock, and Donal Donnelly is his friend and confidant, the affable Dr. Watson, in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon. It's an entirely new story—and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). With Jennie Ventriss, Pat McNamara, and Daniel M. Sillmun. Previewing now prior to an 8/20 opening. Mon. through Sat. at 8, Sat. at 2, $27.50 to $37.50; Wed. at 2, $22 to $32.50. Starting 9/7 (after Labor Day), Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22 to $32.50. **Nederlander Theatre,** 208 W. 41st St. (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn*; book by William Hauptman; music and lyrics by Roger Miller; directed by Des McAnuff. With Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tue. to Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. Credit cards. ● ●

BROADWAY BOUND—Linda Lavin, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book is by Harvey Fierstein; music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Tina (*Painting Churches*) Howe's play is a love story set on a lonely private beach; directed by Carole Rothman. With Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 9/6. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. With Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 W. 46th St. (246-0102). 2 hr.35 min. Major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. With Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hr. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. With Ian Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30; through 9/6. **Music Box,** 239 W. 45th St. (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tix at $16 available Mon. through Thu. with student I.D.s shown at box office. **Broadway,** Broadway at 53rd (239-6200). 3 hr. 15 min. Major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. With Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists,telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; $15; through 9/13. **Henry Street Playhouse,** 466 Grand Street (307-7171).

BUNKER REVERIES—Sheila MacRae, Richard Backus, Ralph Waite, and Robert Stattel star; Stattel as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress, his family, and his country; directed by Allan Carlsen. With Patricia Elliott, Debra Cole, Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 9/6. **Roundabout,** 100 E. 17th St. (420-1360).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Mary Dierson, Patrick O'Connell, and Robinson Dean. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30; through 8/23. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Mon. through Sat. at 8, Wed. and Sat. at 2; $24.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and St. at 7:30 and 9:30; $22.50 to $25; through 8/22. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. With Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20; through August. Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

THE LEGACY—Gordon Nelson's play gives an account of the history of gospel music; directed by Elmo Terry-Morgan. Featured in the cast are Marsha West, Jo-Hanna Daughtrey, James McLeod, Tunde Samuel, Clarice Thompson, Billie Scott, Lorrie Porch, Cheryl Hilliard-Hewitt, and Conrad Neblet. Through 8/23: Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theatre,** 2033 Fifth Avenue (2nd floor) (427-5615).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location). Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $18 to $24. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. Mac Gregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy is the story of a perky, teenage girl, played by Charles Busch, (circa 1960) with a problem which leads to havoc with her social life and turns her beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, Andy Halliday. Tue.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

THE SILVER FOX—Uta Hagen stars in Donna De Matteo's play which is set in an upper east side townhouse on New Year's eve, and tells of three generations of a family torn by their love for the same man; directed by Herbert Berghof. Featured in the cast are Laila Robins and Kelly Wolf. Mon. through Thu. at 8, Fri. and Sat. at 9, Wed. and Thu. at 2:30; $16 through $20; through 8/29. **John Drew Theater,** of Guild Hall, 158 Main Street, East Hampton (516 324-4050).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who discuss and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. It's a sweet, small play, entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown,** 133 Macdougal St. (477-5048). ● ●

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—Through 8/29: A revival of Romulus Linney's *Holy Ghosts,* dramatizing the power of faith, the promise of salvation, and the fervor of religious ecstasy shared by members of a

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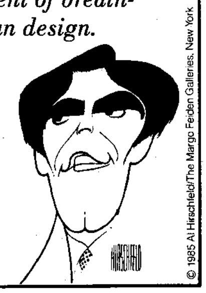
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THEATER

snake-handling cult in the rural south (the snakes on stage are fake, don't be scared), in the days when evangelists tended to their flocks without fleecing them; directed by Douglas Jacobs. With Brad Fisher, Diana Castle, and Ollie Nash. Mon. through Fri. at 8, Sat. at 5 and 9; $25. Also, there's a Wed. matinee at 2 on 8/19. Presented by the San Diego Repertory Theatre, at **Theatre 890,** 890 Broadway (242-0800).

BLUE HERON COMPANY—Fernando Arrabal's *On The Tightrope* concerns a circus performer, exiled from Madrid, who becomes a tightrope walker–suspended between life and death; directed by W. A. Finlay. With Bruce Robertson Smith, J. C. Hoyt, and Tom Bruno. Thu. through Sat.; 9/10 through 26; $8. **Mazur Theatre,** 555 East 90th Street (787-0422).

FESTIVAL LATINO—Thru 8/23 at 8 (from Argentina), Norma Aleandro in *The Senorita of Tacna,* by Mario Vargas Llosa. 8/19 thru 23 at 8 (Sun. at 3), *The Clowns of Hope,* by Claudio di Girolamo (from Chile). **Public Theater,** 425 Lafayette Street (598-7176).

. **FREE SHAKESPEARE IN THE PARK**—*Two Gentlemen of Verona,* directed by Stuart Vaughan, tells of two ladies (Elizabeth McGovern and Deborah Rush) disguised as two young men, traveling the road to romance, and describes their detours along the way. Featured in the cast are John Pankow, James M. Goodwin, Thomas Gibson, Dylan Baker, and Jerome Dempsey. Tue. through Sun. at 8; through 8/16. Free tickets distributed, one per person, starting 6:15 on date of performance. 8/21–9/13, *King Henry IV,* pt. I. Henry Bolinbroke, beset with anxieties, succeeds the murdered Richard II, while his son and heir cavorts with Falstaff; directed by Joseph Papp. **Delacorte Theatre.** From Central Park West, enter at 81st Street to reach the theatre; from Central Park East, you enter at 79th Street and Fifth Avenue.

NEGRO ENSEMBLE COMPANY—Through 8/30: Hazel J. Medina and Sullivan H. Walker star in a revival of Trevor Rhone's *Two Can Play,* set in Kingston, Jamaica, and telling of a marriage plagued by domination and its liberation; directed by Clinton Turner Davis. Wed. at 2 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

NEW RUDE MECHANICALS—Molière's *The Misanthrope* , adapted by Robert and Lorraine Ross Hall. 8/18, 19, 20, 21, and 22 at 8; $8. With Robert K. Watson, Julia Glander, Mitch Tebo, Erid Kramer, Constance McCord, Ronald Brice, John Pynchon Holms, David Cleaver, and Rainard Rachele. **Pelican Studio,** 750 Eighth Avenue, 6th floor (971-5630).

THEATRE 22—August von Kotzebue's *Count Benyowsky;* Lorca's *Blood Wedding,* about family feuds; and Douglas Overtoom's *Edwin Booth,* in rolling repertory. Thu. through Sat. at 8, Sun. at 2; $6; through 8/30. **Theatre 22,** 54 West 22nd Street (243-2805).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 9/6: John Reaves's *Solo Flight* is about a young man from a prosperous family who has never spoken, and the woman who is hired to look after him; directed by D. A. G. Burgos; with Bruce Barney, Mickey Zezima, Devra Cohen, James Robinson, Charles Feldman, Donna Orlando, Jane Holst, and Matthew Maguire. Tue. through Sun. at 7. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

VORTEX THEATER COMPANY—Don Nigro's *Cinderella Waltz*, a comic take-off on the fairy tale; directed by Robert Chapel. Thu. through Sat. at 8, Sun. at 3; $8; through 8/23. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BITS AND SNATCHES—An evening of dramatic sketches and monologues from the works of David Mamet and Harold Pinter; with John Elijah Bauman, Damian Young, Taso Stavrakis, Brian Cousins, Ben Currier, Steve Picciano, and Mary Beth O'Conner; directed by Taso Stavrakis. 8/17, 18, 22 to 25 at 7 and 10; 8/16 and 23 at 3 and 7; 8/17, 18, 24 and 25 at 8; $8. **Primary Stages,** 354 West 45th Street (749-3070).

THE BUTLER DID IT—A comedy thriller by Walter Marks and Peter Marks; directed by Grace Riskin. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 8/30. **Riverwest,** 155 Bank St. (243-0259).

CAGED MEN—Written and directed by Robert Perring, the play takes a look at homosexuality, drug abuse, and the power struggle inside a maximum security prison. With Cary Paul Wright, Steve Burton, Marc Macaulay, Frank Pisano, Joey Salazar, Phelston Jones, and Rosemarie Sciarrone. Thu. through Sat. at 7:30, Sun. at 4; through 8/23; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

COUNT DRACULA—Ted Tiller's drama, based on Bram Stoker's classic *Dracula,* retells the tale blending suspense, romance, comedy, and drama. With Howard Thoreson, Joseph Scott, Keith Michl, David McConnell, Dale Merchant, Randy Kelly, Marjorie Feenan, Susan Farwell, and Don Durling. Thu. and Fri. at 8, Sat. at 7 and 10; 8/21 through 9/19. **Village Performers Theatre,** 981 Third Avenue (496-2533).

THE CONCEPT—Casey Kurtti's drama performed by, and based upon, the real-life experiences of residents of Daytop Village, the drug rehabilitation center; conceived and directed by Lawrence Sacharow. Thu. at 8; $12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

DOUBLE BILL—Hugh Esten's *Elmo Dunkle: Soldier of Fortune*, a story about aid to the Nicaraguan contras and trading arms for hostages, and *All My Three Sons,* a drama set in the milieu of the Iran/contra hearings; directed by Bob McGrath. 8/22, 23, 29, 30 at 8; $7. **Ridge Street Theatre,** 150 First Ave. (477-5288).

THE HOUSE OF BERNARDA ALBA—Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. With Sarah Melici, Lally Ross, Elizabeth Bove, Charlotte Fleck, Alexandra Gittes, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; $8. **TOMI Theatre,** 23 W. 73rd St. (787-3980).

THE LONGBOAT—John Chodes's drama about a little-known aspect of the mutiny on the Bounty story, and how Capt. Bligh brought the lifeboat safely into port; directed by William Martin. With James Walch, Rob Donohoe, John Juback, and Eddie Grossman. Wed. through Sun. at 8, Sun. at 3; $8; through 8/23. **Harold Clurman,** 412 W. 42nd St. (677-4917).

LOVE'S LABOUR'S LOST—Shakespeare's romantic comedy involving a group of men who devote their lives to learning, until a group of women wander in, and good intentions wander out; directed by Michael J. Murnin. Featured in the cast are Chris Albers, Steve Smith, Edie Avioli, Peter Lehrman, Karen Gracianette, and Tom Major. Wed. through Sat. at 8; $6; through 8/22. **The Outdoor Theatre,** 314 West 54th Street (581-3044).

THE PRISONER OF SECOND AVENUE—A revival of Neil Simon's comedy about life in New York, starring Bob Bloom and Sharon O'Neal; directed by David McCarver. 8/22 at 8; 8/23 at 3; $8 **The Kittredge Club Theatre,** 109 East 39th Street (489-0922).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

TRIPLE BILL—Soupstone Project's three works, Linda Kampley's *Small Talk* and *The Color of the Evening Sky*, and Don Rifkin's *A Brief Period of Time.* Directors are Avril Hordyk, David McKenna, and Neile Weissman. 8/19 through 21, 24 through 28 at 8; 8/22 and 29 at 6 and 9 (Wed. through Fri. at 8, Sat. at 6 and 9 the first week, then Mon. through Fri. at 8, Sat. at 6 and 9 the following week). FREE! **St. Clement's Church,** 423 West 46th Street (245-2708).

WHAT'S NU?—Glenn Wien's contemporary comedy about religion, roles, and relationships; directed by James Justin. Featured in the cast are Brad Isaac, Erin McClaughlin, and the author. Thu. at 8, Sat. at 7, Sun. at 8; $10; through 10/4. **Wings Theatre,** 112 Charlton Street (645-9630).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

East Village

ALUN ULUC—Recent paintings; through 8/20. Sherkat, 526 E. 11th St. (529-9595).

SoHo and TriBeCa

J.S.G. BOGGS—Drawings of dollars, pounds, and francs; through 8/22. Neale, 320 Lafayette St. (431-5077).

FREDERICK FRAZOWATZ—"Monoroll" paintings that are eight inches in height, and up to twenty-five feet in length; through 8/29. Ingbar, 578 Broadway (334-1100).

Other

ROBERT BEVAN—Lithographs executed between 1900–1925; through 8/28. Davis & Langdale, 231 E. 60th St. (838-0333).

HYANG MI LEE/MYUNG MI LEE—Paintings and works on paper by two Korean artists. Through 8/27. Korea, 460 Park Ave. (759-9552), Mon.–Fri. 9 a.m.–5:30, Sat. 1–6.

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GRAHAM—1014 Madison Ave. (535-5767). Mon.–Fri., 10 a.m.–5."Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, Santlofer, others; through 9/4.

MARBELLA—28 E. 72nd St. (288-7809), Mon.–Fri. 11 a.m.–5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th–20th centuries; through 8/31.

ERLOW—980 Madison Ave. (517-5858), Mon.–Fri 10 a.m.–5:30. Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

IMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appointment only during summer.

OLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

57th Street Area

SSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Prints in Motion," with works by one hundred artists, including Arms, Benton, Cook, Estes, Inukai; through 9/3.

CHRISTIE'S—502 Park Ave. (546-1000). American art pottery, from 1896–1916; through 8/31.

DEUTSCH—20 W. 57th St. (765-4722), Mon.–Fri. 10 a.m.–5:30. Works by gallery artists; through 9/2.

GOODMAN—41 E. 57th St. (980-0195). Paintings by Avery, Botero, Calder, Chadwick, Dubuffet; sculpture by Jensen, Lichtenstein, Manzu, Miró, Moore, Rauschenberg; through 8/31.

GRAND CENTRAL—24 W. 57th St. (874-1857). Realist paintings by Bernstein, Loepp, Pfahl, Philipp, Ryerson, Sherr, Speicher, Sprick; through 8/31.

HEESY—50 W. 57th St. (245-1420), Tue.–Fri. 10 a.m.–5:30. Prints by gallery artists; through 8/28.

HERSTAND—24 W. 57th St. (664-1379). "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miró, Noguchi, Rosso, Stankiewicz; through 9/4.

ROSENBERG—20 W. 57th St. (757-2700), Mon.–Fri. 10 a.m.–5:30. Paintings, sculpture, drawings, and prints by gallery artists; through 9/4.

SCHOELKOPF—50 W. 57th St. (765-3540). Paintings, works on paper, and sculpture by gallery artists; through 8/20.

SHIPPEE—41 E. 57th St. (319-2041), Mon.–Fri. 10 a.m.–5. Works by gallery artists, including Calabro, de Looper, Helander, Kurtz, Wolfe, others; through 8/30.

WASHBURN—41 E. 57th St. (753-0546). Paintings by Carles, Davis, Dove, Hartley, O'Keeffe, Ryder, others; through 8/31.

East Village

P.A.C.A.—131 E. 7th St. (517-0937). "A Salute to the East Village," with drawings by Howe, photographs by Hyde, and a selection of poetry books by poets associated with the East Village; thru 8/31.

ROBERTSON—208 E. 7th St. (529-2484). "Every Picture Tells a Story and Vice Versa," with works by Cosentino, Fine, Freese, Harkins, Loebel, Reis, Tanner, others; through 8/30.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

BAUM—109 Hudson St. (219-9854), Mon.–Fri. 10 a.m.–6. Works by gallery artists; through 9/5.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

COOPER—155 Wooster St. (674-0766), Mon.–Fri. 10 a.m.–5. Works by gallery artists; through 8/28.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ESMAN—70 Greene St. (219-3044), Mon.–Fri. 10 a.m.–6, Wed. 6–8, closed for Aug. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; through 9/15.

GLASS WORKSHOP—142 Mulberry St. (966-1808). "Crystal Blue Persuasion," with works by Aufiero, Billian, Bruce, Dodds, Gellis, Schein; through 8/25.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.–Fri. 11 a.m.–5. Paintings and sculpture by gallery artists; through 9/12.

HELLER—71 Greene St. (966-5948). Glass works by 35 Japanese artists; through 8/22.

JACK—138 Prince St. (966-4235). Paintings and sculpture by Bello, Groody, Hofmann, McCormick, Measelle, Meyer; through 9/10.

MARCUS—578 Broadway (226-3200), Tue.–Fri. 11 a.m.–6. Works by Adams, Butter, Ess, Innerst, Larmon, Shea, Tansey, Vital, others; through 9/4.

STUX—155 Spring St. (219-0010). Works by Lewis, Maisner, Quentel, Ross; through 8/30.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by eight young Austrian artists; through 8/28.

BMW—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, D'Arcangelo, DiGiorgio, Gross, Hockney, others; through 10/31.

CITY—2 Columbus Circle (974-1150). "Chinese Art in Transition," with works by twelve Chinese-American artists who live in New York City; through 9/4.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10 a.m.–4. Works by gallery artists, including Allan, Herder, Kulicke, Shikler, York; through 8/28.

56 BLEECKER—56 Bleecker St. (219-8836), Tue.–Fri, 11–6. "16 @ 56," with works by Basquiat, Calloway, Dalglish, Mead, Moufarrege, Pollack, others; through 8/28.

PHILLIPS—406 E. 79th St. (570-4830). "Look Away: Reality and Sentiment in Southern Art"; through 8/28.

PROSPECT PARK BOATHOUSE—Prospect Park, Prospect Park West at Fifth St., Brooklyn. Boathouse open Wed.–Sun. 11 a.m.–4:45. Sculpture by Vailunas, Videen, Watkins; through 9/6.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6; "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10 a.m.–dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Ciulla/Narkiewicz, Crowder, Dill, DiSuvero, Gianakos, Nonas, Pinto, Sonfist, Thompson, others; through 8/31.

SOTHEBY'S—York Ave. and 72nd St. (606-7176). "Life in the New World: Selections From the Permanent Collection of The Museum of American Folk Art"; through 9/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

HERTHA BAUER—Photographs and photo-etchings of manhole covers in New York; through 8/28. Arsenal, Fifth Ave. and 64th St, in Central Park (360-3413).

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1986/87 season; through 8/28. DTW, 219 W. 19th St. (691-6500), Mon.–Fri. 10 a.m.–6, Sat. 1–6.

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

ART

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11 a.m.–6. $2.50 admission. "Contemporary German Photography: Remnants of Authenticity"; "Bill Burke: I Want to Take Pictures." through 9/6.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.–Fri. 11 a.m.–6, Sat. 12–5. "David Graham: American Beauty"; "Barbara Norfleet: All the Right People"; through 9/12.

NINA LEEN—Photographic collages; through 8/28. Life, Suite 28–54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.–Fri. 10 a.m.–6. Works by gallery artists, including Berman, Merola, Oglesbee, others; through 8/22.

NIKON HOUSE—620 Fifth Ave. (586-3907). Works by forty award-winning advertising photographers; through 8/29.

NOSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Guttman, Johnson, The Starn Twins, others; through 8/31.

PUCHONG—36A Third Ave. (982-1811). "New Non-Objective Photography," with works by Astrahan, Conner, Johnson, Lark, Prantis, Robertson, Wallenstein; through 9/9.

WITKIN—415 W. Broadway (925-5519). Photographs and sculpture by Bravo, Burden, Erwitt, Hofer, Knowlton, Rice, Weston, others; through 8/21.

VIAFORA—568 Broadway (925-4422). "Mary," with works by Ault, Bieber, Osinski, Reuter, Serrano, others; through 8/31.

HOPE HERMAN WURMFELD—Serial images generated from color photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

PERFORMANCE

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 8/19, 23 at 7: Jerry Beck, Jeff DeCastro, Eric Gould, Tamara Jenkins, The Daily View Orchestra (raindates 8/21, 27 at 7). $6.

P.S. 122—150 First Ave. (477-5288). 8/20 at 7:30: "Barbecue with Bogosian"—a benefit for P.S. 122. $40 per person, $70 per couple. 8/21–23, 28–31 at 9: Ethyl Eichelberger's "St. Joan and the Tempest." $8. 8/21 at 9:30: Oscar McClennan, Peggy Ahwesh, Barkmarket. $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Ice and Green Clouds: Traditions of Chinese Celadon." Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. "The *Hillman Foundation Collection of Modern French* Painting." Through 9/7: "Classic Photographs from the Brooklyn Museum Collection." Through 9/8: "Recent Acquisitions: Important Japanese Prints." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through 10/2: "Andrew Topolski: A *Sound Measure/Beam Rider Epilogue.*" Through 1/88: "Norman Norell: American Fashion at Mid-Century."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 10/2: "After the Revolution: Everyday Life in America, 1780–1800." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." Through 9/27: "Puzzles Old and New." Through 10/18: "The Graphic Art of Harold Faye."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts.". . . "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 9/8: "Berlinart: 1961–1987." Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800–1840." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10 a.m.–5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . . "Realm of the Atom." Through 8/23: "Big Machines."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 8/22: "Jews in Germany Under Prussian Rule." Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 8/31: "Sherlock Holmes on Broadway." Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/20: "George Rhoads: Audio-Kinetic Sculpture." Through 9/27: "Aaron Garret." Through 9/27: "Architectural Models From the Last Decade."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St.(669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 9/1: "A Garden of Summer Kimonos." Through 9/27: "Perceiving the Garden: Robert Irwin at Wave Hill."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next auction 9/14. **Christie's East**—219 E. 67th St. (606-0400). Next auction 9/1.

DOYLE—175 East 87th St. (427-2730). 8/19 at 10 a.m.: "Contents of Abandoned Safe Deposit Boxes."

PHILLIPS—406 E. 79th St. (570-4830). Next auction 9/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next auction 9/9.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 19

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianists Katia and Marielle Labeque, cellist Matt Haimovitz. Haydn's Divertimento for Winds in B flat; Mozart's Concerto for Two Pianos in E flat, K 365; Boccherini's Cello Concerto in B flat; Brahms's Variations on a Theme by Haydn. Avery Fisher Hall at 8. $8-$16. Pre-concert recital at 7: Katia and Marielle Labeque, Matt Haimovitz.

LINCOLN CENTER OUT-OF-DOORS—Patti Bown and the Patti Bown Quartet; jazz; North Plaza, at 12:15. *The River,* a pop-gospel journey by Peter Link and W.S. Reilly; Damrosch Park at 8:15. Free.

HOT TUNA/JOHNNY WINTER/THE BAND—Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7. $15.

BESSER'S BAG—Dixieland, jazz, blues. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

VINCENT CHANCEY/J.D. PARRAN DUO—Knitting Factory, 47 E. Houston St. (219-3055), at 9; $5. **PABLO CADEJERO AND FRIENDS** at 11; $5.

DANIEL SHAUGHNESSY, violinist/**CHRISTOPHER SHAUGHNESSY,** violist. Works by Bach, Haydn, Mozart, others. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DIXIE RASCALS—2 Grand Central Tower, 140 E. 45th St., at noon. Free.

CASSANDRA WILSON, jazz singer. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

ITO PUENTE AND HIS ORCHESTRA—Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

EW YORK STATE COUNTRY MUSIC—Union Square Park, 17th St. and Park Ave., at 8. Free.

MAXINE SULLIVAN MEMORIAL JAZZ SERIES—Ray Vega Quintet; Latin music. Bronx County Building steps, 851 Grand Concourse, Bronx, at 12:30. Free.

JAZZMOBILE—Plaza Rink, 1368 Fulton St., Brooklyn, at 7. Free.

ROSEWOOD WOODWIND QUINTET—Freedom Square Park, Main St. at 75th Road, Flushing, Queens, at 1:30. Free

THE MONKEES/WEIRD AL YANKOVIC—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

Thursday, August 20

MOSTLY MOZART—The Ax-Kim-Ma Trio, with assisting artists. Works by Beethoven, Dvorak, Mendelssohn. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7: the trio.

THE MONKEES—Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

MOTLEY CRUE—Heavy-metal group, with Whitesnake. Madison Square Garden at 8. $20.

LINCOLN CENTER OUT-OF-DOORS—Brooklyn Philharmonic Chamber Orchestra, Kermit Moore conductor; North Plaza at 6:15. *The River* (see 8/19), Damrosch Park at 8:15. Free.

THEODORE GILLEN, organist. Music by Buxtehude, Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JOHN ZORN/TIM BERNE/BOBBY PRIVETT/MARK DRESSER—Music of Ornette Coleman. Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. $5.

MICROSCOPIC SEPTET, with WNEW's John Pizzarelli. Jazz, rock, blues, reggae, and more. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

BLACKMAN BROTHERS QUARTET—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

RICH IACONA—Stage band. 1411 Broadway Plaza at 38th St., at 12:30. Free.

WARREN CHIASSON—Jazz. City Hall steps at 12:15. Free.

DINIZULU AND HIS AFRICAN DANCERS, DRUMMERS, AND SINGERS—Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—James Litton conducts an open reading of Handel's *Messiah.* CAMI Hall, 165 W. 57th St., at 7:30. $6.

BARGEMUSIC—Pianist Daniel Blumenthal, violinist Christiaan Bor, cellist Peter Wiley. Music by Mozart, Shostakovich, Schubert. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

JOY BEHAR/THREE DOG NIGHT/AMERICA—Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7:30. Free.

RAMONA BHUYA JAZZ TRIO—Tompkins Park Bandshell, corner of Lafayette Ave. and Tompkins Ave., Brooklyn, at 7. Free.

DONNA CUMBERBATCH QUARTET—Jazz. Plaza Rink, 1368 Fulton St., Brooklyn, at 7. Free

PERCY FRANCE QUARTET—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

ADAM BARTHALT AND HIS ORCHESTRA—German music and dance. Astoria Park, Shore Blvd. at 19th St., Queens, at 7:30. Free.

ROSEWOOD CHAMBER ENSEMBLE—Light classics and pops. Thomson Hill Park, Greenpoint Avenue and 42nd Street, Sunnyside, Queens at 7:30. Free.

SWEET ADELINES—Women's barbershop group, Island Hills chapter. Heckscher Park, Huntington, L.I., at 8:30. Free.

CHRIS WHITE QUARTET—Exchange Place Pier, foot of Montgomery St., Jersey City, N.J., at noon. Free.

Friday, August 21

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Jorge Bolet, soprano Carol Vaness. All-Mozart program: Overture to *Cosi fan tutte;* concert arias "Bella mia fiamma" and "Non piu, tutto ascoltai"; Piano Concerto No. 15; Symphony No. 41, "Jupiter." Avery Fisher Hall at 8. $8-$16. Pre-concert recital at 7: Jorge Bolet.

SUMMERGARDEN—Cellist Joshua Gordon, pianist Joy Michelle Cline: artists from the Juilliard School of Music. Sonatas by Debussy and Carter; Webern's *Three Little Pieces*; Igor Stravinsky's *Suite Italienne.* Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6-10 p.m. Free.

JOHN ZORN, others. See 8/20.

THE JONES GROUPE—Marque and David Gilmore. Jazz "without fear of fusion." 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

PETER LEITCH QUARTET—Jazz group from Canada. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

CECILIA KIRTLAND, vocalist-guitarist. WPIX Plaza, corner of 42nd St. and Second Ave. at 12:30. Free.

GRAVITY'S RAINBOW—Folk group. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

TAJ MAHAL/DAVE VAN RONK—Folk music. Celebrate Brooklyn, at Prospect Park Bandshell, PPW and 9th St., at 8. Adults, $1 contribution.

BARITONE SAXOPHONES—Jazz. Plaza Rink, 1368 Fulton St., Brooklyn, at 7. Free.

CARAMOOR MUSIC FESTIVAL—Violinist Elmar Oliveira, with pianist Robert McDonald. Music by Mozart, Beethoven, Saint-Saens, Ysaye. Katonah, N.Y. (914-232-5035), Spanish Courtyard, at 9. $20.

CHARLES NOSTRAND BAND—Swing music. Heckscher Park, Huntington, L.I., at 8:30. Free.

Saturday, August 22

MOSTLY MOZART—See 8/21. This is the final program of the season.

LINCOLN CENTER OUT-OF-DOORS—All-day entertainment, with The Heavenly Tones, The Sensational Golden Sons, Taj Mahal, The James Cotton Blues Band, Tom Winslow, Lee Baker/Sid Selvidge, Junior Kimbrough, Carrie Smith, Clara Ward Singers, each taking their turn. Damrosch Park Bandshell, noon-8. Free.

LOS LOBOS/THE SMITHEREENS—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

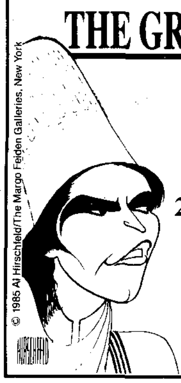
GOLDEN DOO-WOPS—The Clovers, Earl Lewil & the Channels, Lee Andrews & the Hearts, The Del-Vikings, Bobby Jay & the Laddins, Yesterday's Today. Apollo Theater, 253 W. 125th St. (864-0372), at 8 and 11. $5-$30.

GEORGE COLEMAN QUARTET—The Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

SUMMERPIER—Tribute to Irving Berlin. Pier 16, South Street Seaport Museum, Fulton St. and the East River, at 8. Free.

JOHN RENBOURN GROUP—New music. Central Park SummerStage, Naumburg Bandshell, near 72nd St. mid-Park, at 3. Free.

JOHN ZORN, others. See 8/20.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SUMMERGARDEN—See 8/21.

CHELSEA PERCUSSION ENSEMBLE, Daniel Levitan director. New works by Levitan. Riverside Park Rotunda at W. 79th St., at 4. Free.

BEAUSOLEIL/JIM BOWIE, BANJOMAN—Folk music. Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution.

KEN SIMON AND THE INSPIRATIONAL JAZZ BAND—Gershwin (Linden) Park, Linden Blvd. at Vermont St., Brooklyn, at 5:30. Free.

AL BROWNE BAND AND REVUE—Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

ENOS PAYNE AND THE CIRCUMFERENCE JAZZ ENSEMBLE—King Park Jazz Festival, Jamaica Ave. at 150th St., Queens, at 2. Free.

CARAMOOR MUSIC FESTIVAL—Orchestra of St. Luke's, Julius Rudel conductor. Music by Ravl, Haydn, Strauss, Schubert. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10–$27.50.

MASTER PLAYERS OF NEW YORK—"The Dramatic Contrasts of Mozart's Last Years": *Adagio and Fugue,* Clarinet Concerto, Symphony No. 40. Vanderbilt Museum Courtyard, 180 Little Neck Rd., Centerport, L.I. (516-757-7501), at 8. $15.

GARY BURTON/RALPH TOWNER—Jazz fusion. Inter-Media Art Center, 370 New York Ave. Huntington, L.I., at 9. $15.

Sunday, August 23

SAINT BARTHOLOMEW'S CHAMBER ORCHESTRA, Randall Craig Fleischer conductor. Purcell-Thomas's Sonata in D; Bach's Brandenburg Concerto No. 4. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

FIX TOH BANG—Female Japanese trio at 9. $5. Tim Hill, singer. Knitting Factory, 47 E. Houston St. (219-3055), at 11. $5.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—Riverside Park Rotunda at W. 79th St., at 4. Free. Rain date 9/13.

BEAUSOLEIL—Cajun band. Central Park SummerStage, Naumburg Bandshell, mid-park at 72nd St., at 3. Free.

MUSICA PARA HOT SUNDAYS!—Johnny Colon Orchestra. Central Park North, 110th St. off Lenox Ave., 2–6. Free.

BRONX ARTS ENSEMBLE, Stephen Somary conductor; mezzo-soprano Puli Toro. "Homage to Puerto Rico." Haydn's *Cassation* in F; Puerto Rican art songs; Britten's Symphony No. 1. Rockwood Drive Circle, Van Cortlandt Park (Broadway and Mosholu Ave.), Bronx, at 2. Also in Keating Hall, Fordham, Bronx Rose Hill Campus at Southern Blvd., at 4. Free (549-1899).

VALERIE CAPERS AND COMPANY—Jazz. Brooklyn Museum Warburg Memorial Sculpture Garden, Eastern Pkwy. (718-638-5000), at 3. Free, with museum admission.

BARGEMUSIC—See 8/20. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

FAST FOLK—Rod MacDonald, Rich Meyer, David Massingill, Lillie Palmer, Shawn Colvin, Josh Joffen. Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution.

ED BROWN/ANNE SOHM—Guitar and voice. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), at 1:15 and 2:15. Adults, $3; seniors, students, and children 3–18, $1.50.

JOHN ORE QUARTET—Jazz. Kings Plaza Shopping Center, indoors at the mall, Flatbush Ave. and Ave. U, Brooklyn, at noon. Free.

MOSTLY MOZART FESTIVAL ORCHESTRA, Gerard Schwarz conductor; pianist Jorge Bolet. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $7.50–17.50.

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble. Music by Corelli and Vivaldi. Katonah, N.Y. (914-232-5035), Venetian Theater at 5:30. $10–27.50.

LONG ISLAND PHILHARMONIC BRASS—Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2, outdoors. Free ($1.50 per adult, parking fee). Take a chair or cushion.

DICK HYMAN/DEREK SMITH—Duo-piano concert of popular songs and show tunes. John Drew Theater of Guild Hall, East Hampton, L.I. (516-324-4050), at 6:30. $20.

TAJ MAHAL—Afro-American and other music. Whole Theater, 544 Bloomfield Ave., Montclair, N.J. (201-375-5671), at 7 and 9:30. $15.

Monday, August 24

TINA TURNER—"Break Every Rule" tour, with guest performer Wang Chung. Madison Square Garden at 8. $18.50, $20.

ELAINE BUNSE, soprano/**LAWRENCE R. LERITZ,** dancer. A collaborative concert that includes Wagner's "Wesendonck" Lieder and the ballet *Worth a Song.* NYU University Theater, 35 W. 4th St., at 8. $7.

IRIDESCENCE—Flutist Jan Vinci, harpist Karlinda Dejnozka. Music by Bach, Krumpholtz, Francaix, Shaposchnikov. St. Paul's, Chapel, Broadway and Fulton St., at 12:10. Free.

GRAND OPERA EVENING—Four singers, with a pianist. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, Wed.

REYNOLDS & COWAN DUO—Vocal harmonies, with harp, guitar, violin, and banjo. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

THE MIGHTY SPARROW—Caribbean show. Wingate H.S. Field, Winthrop St. and Kingston Ave., Brooklyn, at 7:30. Free.

CHAMBER MUSIC—Works by Walton and Stravinsky, performed by various soloists. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn (212-787-0517), at 8. $5.

THE JETS—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.

Tuesday, August 25

ECHO & THE BUNNYMEN/NEW ORDER/GENE LOVES JEZEBEL—Concerts on the Pier, 45th St. and the Hudson River (249-8870), at 7. Also Wed., 8/26. $15.

REFLECTIONS—World premiere of a site-designed multimedia work by trumpeter Stephen Burns and dancer/choreographer Ruby Shang. Thirty performers include trumpeter David Bilger, percussionist James Baker, and Ushio Torikai on synthesizer; Mr. Burns will also play the ram's horn and the djeridu, an Australian aboriginal instrument. North Plaza, Lindoln Center, at 7. Free.

MARCIA BUTLER, oboist/**DIANA WAN,** pianist. Music by Honegger, Faure, Messiaen, Ravel, Britten, Yvon. Trinity Church, Broadway at Wall St., at 12:45. Free.

STEVEN MACHAMER & HIS VIBES—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BILL TURNER AND BLUE SMOKE—Country/Western music. Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

RICHARD FRANKS—Country/Western music. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

DIA SINGERS—Also the Young People's Chinese Culture Center Dancers. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

JULIA HEYWARD, singer and performance artist, in "extended vocals in a hybrid of new and popular music," with keyboardist Bob Fitzsimons. Also the dance duo Creach and Koster. World Trade Center Plaza at 12:15. Free.

MICHAEL DADAP, guitarist. Stuyvesant Park, off Second Ave. and 15th–17th Sts., at 12:15. Free.

MARTY HOLMES—Stage band. City Hall steps at 12:15. Free.

PADDY NOONAN AND HIS GRAND IRISH BAND, with guest performers and MC Felicia Donaghy. Fort Tryon Park Playground, Broadway and Dyckman St., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gil Robbins leads open readings of Ives's *The One Way,* Britten's *Rejoice in the Lamb,* and the Mozart *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $6.

LINDA KUNKIN & HER ENSEMBLE—Songs in Yiddish Russian, Polish, et al. Colonel David Marcus Park Ave. P between E. 3rd and E. 4th Sts., Brooklyn, at 7 Free.

GORDON LIGHTFOOT—Westbury Music Fair, Brusl

Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.50.

CARMEN McRAE—Finale of the Summer Arts Festival. Heckscher Park, Huntington, L.I., at 8:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5-$42. **Note:** All foreign-language operas are performed with supertitles. 8/18: no performance. 8/19 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Esham, Rosales, Garrison, Dickson, Godshall. 8/20 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Spacagna, Shaulis, Stewart, McFarland. 8/21 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Hynes, Rolandi, Rose, Link, Nolen. 8/22 at 2: Mascagni's *Cavalleria Rusticana,* Comissiona conducting; Richards, Algieri, Wexler; also Leoncavallo's *Pagliacci;* Cusack, Absalom, Burchinal, McFarland. 8/22 at 8: Mozart's *Die Zauberflote,* Bergeson conducting; see 8/19. 8/23: no performances. 8/25 at 8: new production of Romberg's *The Desert Song,* in English; Coleman conducting; Linda Michele (debut), Lillian Graff (debut), White, Philip William McKinley (debut), Baerg, Bazemore, Cousins. Director and choreographer: Robert Johanson; co-choreographer: Sharon Halley (debut); set designer: Michael Anania; lighting design: Mark W. Stanley; costume design: Suzanne Mess.

Other

OPERATIC CONCERT—Music by Puccini and Verdi, performed by soprano Elinor Bush, soprano Charlae Olaker, tenor John Daniecki, baritone Hector Lopez, pianist William Barto Jones. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts. 8/24 at 6:30. Free.

A REVOLTOSA—Spanish zarzuela. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 8/22 at 8; 8/23 at 4. $13.

A GRAN SCENA OPERA, Ira Siff director. The company of "divas," "prima donnas," and other birds of prey, in arias and scenes from the great operas. Heckscher Park, Huntington, L.I. 8/23 at 8:30. Free.

DANCE

ILAR RIOJA—Spanish classical and flamenco dance, in three different programs. Repertorio Espanol, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). Through 8/30. Tue.-Sat. at 8; also 8/23 at 3, 8/30 at 7. $15, $23.

NN ELIZABETH LAW/LYNN LESNIAK/DANIELLE SHAPIRO—*Gabrielle Gone,* by Law; *Angles* (premiere), *Equanimity,* and *Placement,* by Lesniak; two premieres by Shapiro, one in collaboration with composer/saxophonist Steve Elson and sculptor/set designer George Palumbo. DIA Art Foundation, 155 Mercer St. (410-1917). 8/18, 19, 20 at 8:30. $7.

IELL PLAZA—8/18 at noon: **Bill Cratty Dance Theatre;** also Carageen, a band, with Irish music. 8/25 at noon: **Young Peoples Chinese Culture Center Dancers;** also, the DIA Singers. Sixth Ave. at 42nd St. Free.

HARLES MOULTON, in *Tapnology.* Also, clown-jugglers The Alchemedians. Central Park SummerStage, Naumburg Bandshell, mid-Park near 72nd St. 8/21 at 8. Free.

HARLES UNIVERSITY DANCE COMPANY OF PRAGUE—Modern-dance company from Czechoslovakia. Gershwin Theater, Brooklyn College, Flatbush and Nostrand Aves. (718-780-5875). 8/22 at 8; 8/23 at 2. $5.

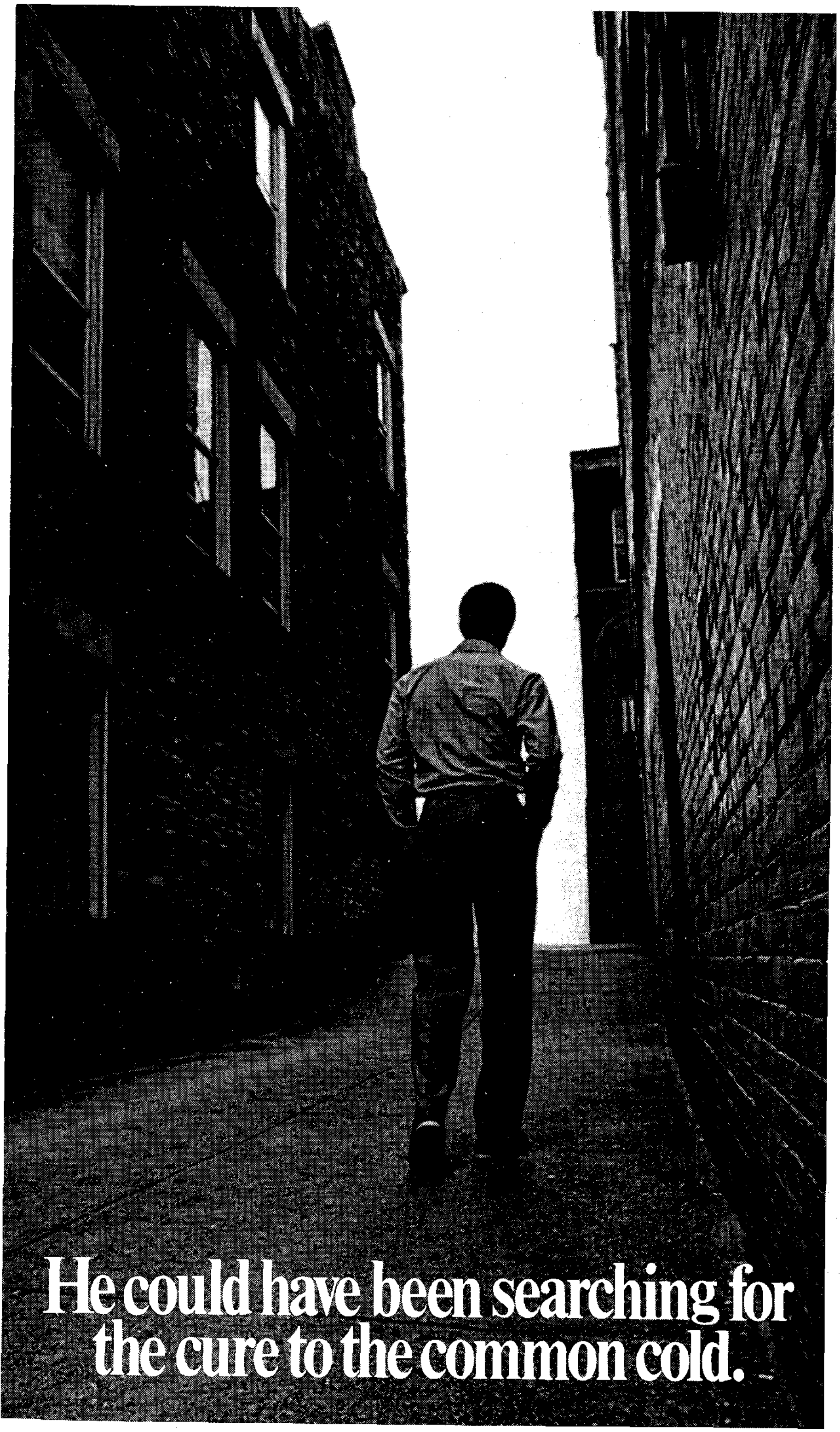
REACH/KOESTER—Male duo in athletic dance. Also, performance artist Julia Heyward. Tobin Plaza, World Trade Center, 8/25 at 12:15. Free.

INIZULU—See Concerts above, 8/20.

EORGIA STEPHENS AND COMPANY—New York premiere of *Crosstalk.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/20, 21, 22 at 8. $8.

ECKSCHER PARK—8/19 at 8:30: The Seiskaya Ballet of St. James in *Street People* and *La Boutique Fantasque.* 8/22 at 8:30: Spanish dance by Sol y Sombra, with Jose Molina. Huntington, L.I. Free.

IAGES OF DANCE—McDonald Park, Queens Blvd., Forest Hills. 8/19 at 2. Free.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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	***American Express***
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E) No credit cards.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed through 9/8. **(E)** **AE, CB, DC, MC, V.**

ION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I-M)** **AE, DC, MC, V.**

ARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

ITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla

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ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 12th St. (929-4400). Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tue. **(M)** **AE.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon à la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3–7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual Japanese. Spcls: chicken gridlock (chicken yakitori) lamborghini countach (broiled steak with brand cream sauce and whole black pepper), 3 musketeer (steamed squid, scallops and shrimp on flounder i wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. *Spcl: song loong gai cube. Res. sug. L Mon.*–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

L'AZUR—60 E. 54th St. (319-4500). Formal. French/Continental. Spcls: délice de saumon fume et sa garniture, ravioli de homard et de St. Jacques primavera, magret de canard grillé aux cerises. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed through 8/23. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Dress opt. Northern Italian. Spcls: involtini alla siciliana, seno di vergine, tonno agrodolce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11. Closed Sat. and Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/8. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Ménage à Trois seafood parcels, boned quail, médallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumée, homard rôti au fenouil, tournedos de veau aux pommes caramélisée. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. Pre-theatre D 5:30–7. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Niçoise, rabbit in white wine sauce. Res. sug. L

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CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortellini garganelli, tortelloni burro e oro, garganelli alla romagnola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Fri. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun.and 8/21–9/8. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed through 9/8. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed through 9/8. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de

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CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. and 9/1–14. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scallops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed through July and Aug. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled fish, fettuccine with crabmeat, piazza, sliced shell steak with rosemary and sage butter sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 90–140. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck à l'orange flambé, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5–11. Br Sun. noon–4. S from 11. Pianist Tue.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA BIANCA—167-17 Northern Blvd., Flushing (718-353-7065). Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L and D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.** (718-631-5666). L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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Gael Greene, New York Magazine—March 9, 1987

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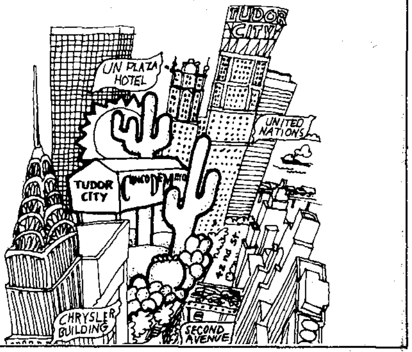

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OTHER EVENTS

FESTIVALS, it seems, never go out of season, and as we begin to look ahead to Labor Day (we do, don't we?), we'll find a bevy of big ones to take in. 8/23, for example: The annual **Festival of the Americas,** sponsored on its own avenue by the Avenue of the Americas Association and saluting the lands and cultures and peoples of this hemisphere, from the far north to the far south—Canada and Chile, Brazil and the U.S.A., Argentina and Ecuador, and all the rest. Need we add foods (of all kinds) and music (marching bands and mariachis) and impromptu parading and dance and loads of crafts and arts and collectibles? Probably not. And there'll be cultural displays and five big stages with performances that start at noon. Hours are 11 a.m.–7, and the fair ground is from 35th St. to 50th . . . **Lincoln Center Out-of-Doors** goes on apace, with all the plazas and the park alive with free entertainment daily through 8/31. Note this week's highlights, all in Fountain Plaza except as noted (also see Music and Dance for these dates, page 139): 8/18 at 5, *Tales of the Alhambra,* by the Nomadas Dance Theatre of Marrakesh. 8/19 at 5, Ralph Lemon and Company, dance. 8/20 at 10:30 a.m., children's theater by Touch Mime, in *The Heart of the Ladder.* 8/21 at 5, "From China With Love." 8/21 at 8:15, the annual Country Dance Party in Damrosch Park—this is a hoedown with authentic music, dance, calling, and some instruction for novices, so there's no excuse for not joining in, no matter how rusty your do-si-do is. 8/22, noon to 8, the first Blues and Gospel Day (see page 139), in Damrosch Park. 8/23, same time and place, the annual Folk Heritage Day, with performers every hour on the hour; in turn: Fala Brasil, Anne Hills, Archie Fisher and Garnet Rogers, Magpie, Tom Paxton, McLain Family Band, Gerald Trimble and Satura, Odetta, Bill Monroe and the Bluegrass Boys. 8/25 at 10:30 a.m., Bounce the Clown and Mademoiselle Ooh La La's Vaudeville Circus. 8/25 at 5, Beau Jest Moving Theatre of Boston. 8/25 at 7, North Plaza, *Reflections* (see Concerts for the date, page 140) . . . Probably the biggest area for outdoor celebrations is in Tuxedo, N.Y., at Sterling Forest, where the summer-weekend **New York Renaissance Festival** continues through 9/20. It's a medieval fantasyland, with storybook and Shakespearean and Elizabethan costumed characters wandering about to talk to and entertain you. The Globe stage production is *Macbeth* (it's not *all* lighthearted!), and there's plenty of other theater and dance and music, along with picnicking sites and jousting and daring rescues of fair ladies. Adults $10, children 6–12 $4, seniors $9 (914-351-5171); 11–6 Sat. and Sun., also Labor Day.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

CALENDAR NOTES for the week ahead include **Macy's Tap-O-Mania,** 8/23 at noon, at Seventh Ave. and 35th St. (rain date, 8/30). If you can shine up your tap shoes ahead of time, phone 560-4495 to register; otherwise, put on white shorts or pants and hard-soled shoes, and be at the spot by 9 a.m. A Fred Astaire–inspired soundtrack will be background for the routine everyone will be coached in, for the chorus line that will tap across 34th St. Drawing prizes for registrants—you might be one of 4,000-plus hoofers (last year, 3,783!) . . . Speaking of fancy footwork: Washington Square Methodist Church, 135 W. 4th St., will be the scene of a **dance baton-twirling exhibition / performance** by some champion steppers, all members of the Lesbian and Gay Bands of America. Date is 8/22 at 8, and it's free. The music to twirl by: Holst, Ellington, hoedown, and African-ritual . . . Take along a covered dish or salad, homebaked cookies or a pie—as long as it's enough for four people, it's your admission to another **Union Square pot-luck supper,** 8/19 at 6, in the beautifully resuscitated space at Fourth Ave. and 14th–17th Sts. . . . The intricate and uniquely beautiful art of **scrimshaw** will be demonstrated by Jack Tepper, 8/17, 19, and 21, between 11 a.m. and 4, at the San Francisco Ship Model Gallery, 1089 Madison Ave. at 82nd St.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Through Labor Day: Sky Show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. and Sun. 1, 2, 3, 4. $3.75; children 2–12, $2.

TOURS

WALKS WITH MICHAEL LEVIN—8/22, "Village Side Streets." 8/23, "In Old New York." Each, 11 a.m.–12:30; $7. Phone for meeting place: 924-7187.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—8/22 at 10 a.m., "Park Lake and Lullwater," a "walk" by pedalboat; you can learn about water flora from botanist Fred Gerber; meet at Wollman Rink, Prospect Park; $4, plus $2.50 for rental. 8/23 at 1, a "Battle of Brooklyn" walk that focuses on the American Revolution in the area and includes a musketry demonstration; historians John Gallagher and Herb Yellin will be the guides, so meet them at Lefferts Homestead, Prospect Park. Phone for directions (718-788-8500).

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 8/20 at 6 a.m.; and first and third Thu. monthly through Oct.: Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $15.

CENTRAL PARK—8/23 at 10 a.m. meet at Loeb Boathouse, N.E. corner of the Lake, 74th St., for a walk and talk about the birds of summer. Free.

CONEY ISLAND BEACH HUNT—A walk along the Boardwalk with a view to exploring the shore life. Meet Urban Park Ranger Fay Purpura at the Boardwalk and W. 8th St., 8/23 at 2, 8/30 at 7 a.m., 9/6 at 9 a.m. Free.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight; $60, with dinner and drinks. Reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, Sat. at 11 a.m. and Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: Bronx: 548-7880 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3091; Queens: 718-699-4204; Staten Island: 718-442-1304.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk: 8/22, a sketching hike in Van Cortlandt Park (take lunch and materials). Meet on street downstairs at the IRT station at Broadway and 242nd St. $1 (876-6688, before 10 p.m.).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 8/18, 19 at 7:35 and 8/20 at 1:35: vs. San Francisco; 8/21 at 7:35, 8/22 at 7:05, and 8/23 at 1:35: vs. San Diego; 8/24–26 at 7:35: vs. Los Angeles. $6; $8.50.

STEPS—Fifth Avenue Mile Qualifier 8/22 at 9 a.m.: Over 200 runners of all ages and paces are expected to participate in this third of three 1-mile races that begin and end at the Delacorte Oval, Central Park (at 81st Street). Runners will be grouped by predicted time for each race and the three fastest times for men and women in the series will qualify for the Fifth Avenue Mile. Call the New York Road Runners Club, 860-4455, for further information; $2 (NYRRC members), $4 (non-members) per race.

TENNIS—NYNEX Open, 8/24–30, at the Rye Town Hilton Hotel, 699 Westchester Ave., Rye Brook, NY (914-937-7091)—Some of the world's best tennis players will compete in Westchester County's only professional tennis tournament, which is part of the worldwide Nabisco Grand Prix. 8/24–28, 11 a.m.–11; 8/29, 30, 1–6. $10–$25.

BOXING—Felt Forum (564-4400). 8/20 at 7:30: Sean O'Sullivan vs. Pedro Vilella; also, 8 preliminary bouts. $10–$20.

WRESTLING—Madison Square Garden (564-4400). 8/22 at 8. World Wrestling Federation professional matches. $8–$14.

CHILDREN

PENTALOM COMPETITION—Children, ages 10 and up, can compete for prizes in a five-event combination including a 50-meter swim, a running jump, a ball throw, a ½-mile run, and a sailboat course. 8/21 at 5. Playland, Playland Beach on L.I. South, Rye, NY (914-921-0370). $1.

ARTS AND SPORTS FESTIVAL—See a children's production of *The Wiz,* a tumbling demonstration, a *Sherlock Holmes* video, and a special Dinosaur Land, all created by children from the Cathedral Arts and Sports Camp. 8/21, 11 a.m.–4. The Cathedral Church of St. John the Divine, 1047 Amsterdam Ave. at 112th St. (316-7530). Free.

ROTUNDA ARTS FESTIVAL—Enjoy music, dance, and theater events. 8/20–22 and 8/27–29 at 6:30: A musical adaptation of *The Nightingale* by The Open Eye Theatre; 8/20 at 7:30: "Stuntworks," a demonstration of sword-fighting, wrestling, stunts, and illusions. Riverside Park at W. 79th Street (360-8141). Free.

LADYBUG—Annie Hickman presents a life-size puppet show. 8/18 at 1; also, 8/25 at 1, the New Folklore Ensemble. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn. Free.

PETER AND THE WOLF—A musical version of the classic fairytale. 8/18–20 at 10:30 a.m. and 1:30; 8/17 at 1:30 and 8/21 at 10:30 a.m. The Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Hts. (718-522-0255). $4.

TAROTS STREET SHOW—See this gypsy marionette circus performed by the Leela Puppet Theater. 8/18 at 11:30 a.m. (rain date, 8/19). Burr Avenue Lawn, Burr and Westchester Aves., Bronx (977-8259). Free.

STORY HOUR—Join Marcia Lane and hear folktales from around the world. 8/19 at 2. Brooklyn Historical Society, 128 Pierrepont St., Brooklyn Hts. (718-624-0890). Free (children must be accompanied by an adult).

JUST IMAGINE—A program of mime and clowning. 8/19 at 1 (rain date, 8/20). Davidson Community Center, 1221 Prospect Ave., Bronx (977-8259). Free.

POHO—A magical clown performance. 8/20 at 1 (rain date, 8/21). Breukelen Recreation Room, 715 E. 105th St., Brooklyn (212-977-8240). Free.

CLOWN SHOW—Join Pallina the Clown for an afternoon of fun. 8/20 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free.

MUSIC OF THE CARIBBEAN—Listen to music by the Johnson Symphony Steel Orchestra. 8/22 at 2. The Brooklyn Children's Museum, 145 Brooklyn Ave., Brooklyn (718-735-4400). Free.

FOOTBALL SEASON!—Kick off the football season by watching the creators of "Clutch Football" demonstrate their game. 8/22, noon–5. FAO Schwarz, 767 Fifth Ave., (644-9400). Free.

DANCING PROGRAM—See the Rainbow Dancers perform choreography and songs inspired by stories and colors. 8/23 at 3. Prospect Park Picnic House, Third St. and Prospect Park West, Brooklyn (718-965-8961). Free.

RUSSELL THE CLOWN—See Russell pull his hilarious hijinks. 8/24 at 1 (rain date, 8/26). Marcus Garvey Park, 122 St. and Fifth Ave. (977-8240). Free.

CHILDREN'S MUSICALS—The Rose That Refused to Bloom, a musical about growing up; Sat. at 1 and 3. The Snow White Show, Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). 8/19 at 1:"Chanteys and Forebitters"—Captain David Berson will sing authentic songs of the sea; 8/19 at 10:30 a.m.: "Children's Workshop"—Make your own whale hat, create a mural, and learn a sea chantey at the Children's Center, 165 John St.; 8/19, noon–5: "Bowlines and Bends"—Jim Lorier will demonstate knots which were part of a sailor's life; programs free with admission and most are located aboard Peking, Pier 16. Through August: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 8/22 at 11 a.m.: *The Woman From the Sea,* by H. Wadell and *The Goblin,* by Kaye Lindauer. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 8/22, 1–2:30: "A Backwards Royal Ball"—Help Princess Belva plan her summer ball where everything is backwards. Free (reserve) . . . **The Dairy:** 64th St., Mid-Park (397-3156). 8/22 at 2 and 3: "Dear Dairy Diary"—Learn old-fashioned book-making techniques and design a special diary. Free.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 8/19 at 8-9:30 p.m.: "Campfire Songs"—Join musician, Lew Gelfond for an evening of folk tunes played on the banjo and fiddle. Free.

SPECIAL EXHIBITS—New York Botanical Garden, Bronx, through 9/13: "Waves III: Healing, Belief, and Celebration"—Display of plant specimens, herbs, Hispanic botanica; also a Chinese altar, and a home Catholic altar; all related to the customs of the Lower East Side and its Chinese, Hispanic, Jewish, and black communities, and all collected by young people ages 10–17, students in Youth From Arts program. . . **Jewish Museum,** through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5-8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2. . . **Museum of the City of New York,** through 9/6: "A Child's View: New York City Through Children's Eyes," an exhibitition of artwork by local children, grades 4–6, including photography, oil painting, water colors, and crayon drawings. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 8/22–8/23 at 1:30 and 3: "Bird Puppets"—Create a feathered friend that flies. "Nature Area"—Collection of small animals to observe. "Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

STUDIO MUSEUM OF HARLEM—144 W. 125th (864-4500). 8/19 and 21 at 10 a.m. and 1 each day: "Children's Film Series"—The joys and problems of growing up are the subjects of films about young people in Africa, the Caribbean, and the U.S. See a different film each day. $1 (reserve).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Summer Club Adventures: "Animals Alive Club"—Children observe and care for a special museum animal friend and then create a sculpture based on their research. 8/17 and 19, 10 a.m.–noon . . . "Collection Connections Club"—Children uncover fascinating facts using photographs, books, magazines, and music in the library, and then create their own object. 8/19, 26 at 10 a.m.–noon. Must register in advance, $5. For ages 8 and up. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined."Under Your Feet": Children can explore geology, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work.Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

BRONX ZOO—Fordham Rd. and Bronx River Pkwy., Bronx (212-367-1010). Children's Zoo—Participatory exhibits: Child-size heron nests, snail shells, and a spider web; children can enter a prairie-dog colony via a plexiglass tube and slide down a hollow tree; also a domestic-animal area where children can feed and pet animals. 75 cents; adults, $1 (in addition to regular admission price). Hours: Mon.–Sat., 10 a.m.–5; Sun. and holidays, 10 a.m.–5:30. Admission: Tue.–Thu., donation. Fri.–Mon., children, $1.50; adults, $3.75. seniors, free at all times. Additional $3 parking fee.

RICHMONDTOWN RESTORATION—441 Clarke Ave., Staten Island (718-351-1617). "Little Folks Programs," for ages 4–12 every Thu. afternoon through 9/3. 8/20 at 2: "Pinwheels and Paper Toys." All programs free with admission. $1.50; adults, $3.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Every Sat., through 8/29, 11:30 a.m.–12:30: "Story-Picnic"—Children are invited to hear classic tales under a shady chestnut tree (take your own food or buy it at the concession stand). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Hours: Tue.–Fri. 1-4, Sat.–Sun. 11 a.m.–5. $2. Reservations required.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-266-8500). Walruses, dolphins, sea lions, whales, sharks, and much more. "The Red Sea Exhibit"-Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. "90th Anniversary Retrospective"—A photographic exhibition that traces 90 years of notable events in the New York Aquarium's history. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 8/19: Donna Byrne Trio. 8/20: Kuni Mikami Trio. 8/21, 22: Ira Jackson Trio. 8/23: Hase Laser Trio. 8/24: The Forces of Freedom. 8/25: Don Rochlis Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 8/19: Anastazia; Three Panny Opera. 8/20: Rude Haiku; The Fathoms. 8/21: Skollie; Unda Cova. 8/22: The Brandos, The Crows. 8/23: Steve Holly and Jim Vivino Revue. 8/24: Andy Rosen; Par 3. 8/25: Janata; Comedy night with m.c. Jesse Emmet. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/23: Kenny Burrell and the Jazz Guitar Band plus John Blake Quartet, Tue.–Sun. at 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 8/24, 25: Widespread Jazz Orchestra with special guest Kenny Davern. 8/26–31: Carmen McRae. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/22: Jack Wilson with Leon "Boots" Maleson. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 8/23: Director Mario Bauza presents Caribbean-Afro Carnival featuring 8/19: Rasta-J-Tesfa. 8/20, 21: Spirit Ensemble. 8/22, 23: Joel Smith Ensemble with Griselle Colon and guest Mario Bauza. 8/25–30: The Adam Makowicz Trio with Al Foster. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/22: The Fahy Family. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/23: Scott Hamilton Sextet featuring Flip Phillips. 8/24: Les Paul Trio. 8/25–30: Gary Burton and Ralph Towner. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 8/20: Andy Laverne. 8/21, 22: Richard Kimball. 8/23: Michael Weiss. 8/25–29: Rahn Burton. **Upstairs:** Closed through 9/11. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 8/19–22: Judy Niemack Trio. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer Stan Edwards with John Donnely on bass and pianist Larry Intorella. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/19: Frank Underwood. 8/20: John Pizzarelli, Jr Trio. 8/21: Randa McNamara Trio. 8/22: Judy Barnett and Friends Summer Closing Party. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. Closed 8/23–9/8. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 8/19: Robert Capiello; The Long Shots. 8/20: Emerald City; Torpedoes. 8/21: Circle of Fifth; Secret Lovers. 8/22: Rhythm City; Walt Whitney. 8/23: Shuffle Kings; E.M. Zale. 8/24: Midnight Jam with David Leonard. 8/25: Ju Ju Beats; Being Don and Nothingness. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 8/22: Pianist Jo Ann Brackeen with Calvin Hill on bass. 8/25–29: Pianist Walter Bishop with Paul Brown on bass. 8/30, 31: Pianist Harry Connick, Jr. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *The Swinging Years of Benny Goodman's Big Bands* with Walt Levinsky conducting the Great American Swing Band. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 8/19: Gwen Cain. 8/20: Ilene Kristen with Victor Lesser and Upside Band. 8/28, 29: Paquito D'Rivera. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 8/19: Little Monsters; Show of Hands; Randi Michaels. 8/20: December's Child; Jam with Nerve Damage. 8/23: "Rock 'n Soul" night with Curry Allen. 8/25: Zummos; Moroccan Roll. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 8/19, 21, 24: Nick Styles & The Studebakers. 8/20, 22: George Worthmore & The Divebombers. 8/23: Big Eric & The Budget Crunch. 8/25: Rob Stoner & The Miles Long Love Train. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 8/23: Abdullah Ibrahim Dollar Brand with Ekaya, Carlos, Ward, Sonny Fortune, Charles Davis, Dick Griffen, David Williams, Rudy Collins. 8/24: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/19: Bob Baldwin. 8/20–22: Joey Dee and the Starliters. Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 8/19: The Dots; Lyrical Whips. 8/20: Uptown Horns; Hide The Babies. 8/21, 22: Eddy Kirkland. 8/23: Cornflakes; Lauren Shapiro. 8/24: Surreal McCoys; Hearts and Minds. 8/25: The Fort. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Fri. from 10–4 a.m.: Dance to the Caribbean Explosion. 8/24: "A Night of Pianos" with Eddie Palmieri and Friends; The Hilton Ruiz Ensemble with guest soloist Michel Camilo. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/23: Red Rodney Sextet featuring James Morrison. 8/24: Mel Lewis and the Jazz Orchestra. 8/25–30: The David Murray Quartet with John Hicks, Ray Drummond and Ed Blackwell. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 8/19–23: Percy France - Rhythm and Jazz Group. 8/24: Comedy Out of Control with Steve Solis and Jedda Jones. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 8/22, 24–29: Pianist Jack Wilkins with Jimmy Raney on guitar and John Goldsby on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 8/19: $3 Blues Night. 8/20: Alex Harvey, Mickey Newbury and Guy Clark. 8/21, 22: New Riders of the Purple Sage; Ozart Mt. Daredevils. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. 8/19, 20: Drew Perkins. 8/21: J.B. Rider; Deborah Snow. 8/22: J.B. Rider; Lisa Ferris. 8/24, 25: Country Joe. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 8/23: Gilbert Gottfried. 8/25–30: Franken and Davis. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/23: Comedians Taylor Mason, Jay Kaynor, Ben Creed, Barry Weinbraub, Danny Curtis, and Hiram Kasten. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 8/19: Magician Imam and comedian Terry Day. 8/20: Magician Torkova and Terry Day. 8/21, 22: Magician/comedians George Schindler and Abatar.

8/25: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/23: Comedians Ron Darian, Scott Blakeman, Joel Hogan. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

IMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/5: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

RIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

EGINE'S—502 Park Ave., at 59th St. (826-0990). Lively disco every Mon.–Sat. from 7:30–4 a.m. **AE, CB, DC, MC, V.**

OSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 8/23: Don Glasser Orchestra alternating with the Emilio Reyes Orchestra. **AE, V.**

.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/19: Astor Piazzolla and New Tango Quintet. 8/20: Buckwheat Zydeco. 8/26, 27: Astrud Gilberto "The Girls from Ipanema." **AE, CB, DC, MC, V.**

CABARET

HE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Humorist-storyteller Mike Feder. Through 9/1, Tue.–Sat. at 9: Jim Morris in *An Evening with the President.* 8/19, 21, 22 at 11: Mixed Doubles featuring Maura Moynihan and Adam Green, Laurie Semarne and John Rennie, Karl Tiedmann and Sharon Breslau. 8/20, 27 at 11: Lillias White star of *Dreamgirls* in *A Woman On Love.* **AE, MC, V.**

AFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11:30. **AE, CB, DC.**

HIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

UPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience,* musical review, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. 8/19 at 8: Cooper, Fike & Woods; *Dames of Our Lives* starring Maggie McDonald at 10. 8/20 at 8: Horowitz & Spector; Edlene Hart at 10. 8/21, 22 at 10 and midnight: Comedy. 8/23 at 8: Lisa Hall; "Friends" - musical group at 10. 8/24 at 10: Rick Crom. 8/25 at 8: *All That Naz* - comedy review; Kathy Leonardo at 10. **No credit cards.**

LEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Tug Wilson. 8/20: Singer-pianist Larry King. 8/21: Jazz-singer Roberta Lawrence; Blues-singer Valencia Lyles. **AE, CB, DC, MC, V.**

AMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

IN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/19: Patrick Arena with David Leonhardt. 8/20: Charlotte Wescott with Ross Patterson. 8/21: Wes McAfee Duo with John Loehrke. 8/22: Barbara Lea sings Rodgers & Hart. 8/24: Arthur Siegel. 8/25: Susan Frenkel with Armen Donelian. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

ILSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 8/19 at 8: Josselyne Herman. 8/20 at 8: Partners: Sue and Anne. 8/21 at 8: Janet Feller. 8/21, 22 at 11, 8/ 24 at 8: The Love Goddess with Quinn Lemley - cabaret musical. 8/22 at 8: Johnny Nicholson. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Pianist Dale Elliot, nightly 5–11, except Sun. and Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Singer-pianist Ronnie Whyte plays every Mon.–Sat. from 9:30. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 8/22: Linda Lee Hopkins and her Band, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by jazz-pianist Larry Vuckovich, Tue.–Sat. from 9–1 a.m., through 9/6. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Jazz-pianist Don Friedman plays Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Aug. 19

3:00/WNCN—Grainger: *Green Bushes;* **Handel:** Sonata for 2 Violins and Continuo in G.

WNYC—Boyce: Sym. No. 1 in B-Flat.

4:00/WQXR-AM/FM—Saint-Saëns: *Morceau de Concert* for Harp and Orch.; **Bach:** Toccata in G.

5:00/WNCN—Vivaldi: Cto. for Oboe, Strings, and Continuo in F.

6:00/WNCN—Rachmaninoff: "Youth" Sym. (1891); **C.P.E. Bach:** Sym. in b.

7:03/WQXR-AM/FM—Schubert: Cello and Piano Sonata in a, "Arpeggione."

8:00/WNCN—"Caramoor Festival."

WNYC—"The Adelaide Festival." Australian String Quartet. **Haydn:** String Qt. in C, Op. 76, No. 3; **Wieland:** Qnt. for String Qt.

8:05/WQXR-AM/FM—Debussy: *La Mer;* Fantaisie for Piano and Orch.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A. Op. 90; **Schubert:** Sonata for Piano in a, Op. 143.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Aug. 20

3:00/WNCN—Saint-Georges: Cto. for Violin in C, Op. 8, No. 9; **Zelenka:** Sonata No. 2 in g for 2 Oboes, Bassoon, and Bass Continuo.

4:00/WQXR-AM/FM—Bach: Cto. for Violin and Oboe; **Liszt:** Hungarian Rhapsody No. 3 in D.

5:00/WNCN—Telemann: Cto. for 3 Horns in D; **Chopin:** Introduction and Polonaise Brillante for Cello and Piano, Op. 3.

6:00/WNCN—Saint-Saëns: *Morceau de Concert for Violin,* Op. 62.

7:03/WQXR-AM/FM—Haydn: Qt. No 4 in B-Flat.

8:00/WNYC—"Frick Collection Concerts." Israela Margalit, pianist. **Handel:** *Passacaglia;* **Brahms:** *Handel Variations.*

8:05/WQXR-AM/FM—Debussy: *Images Pour Orchestre; Danses sacrée et profane.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Marilyn Horne, soprano, and Martin Katz, soprano. Songs, lieder, and arias by Vivaldi, Handel, Mahler, Alvarez, Nin, and Montsalvatge.

Fri., Aug. 21

3:00/WNCN—Sibelius: *En Saga,* Op. 9; **Weber:** Sonata for Violin and Piano in A, Op. 10, No. 5.

4:00/WQXR-AM/FM—Schubert: Rondo in A for Violin and Orch.; **Chopin:** *Mazurkas,* Op. 33.

5:00/WNCN—Mozart: Sonata for Piano No. 2 in F; **Wassenaer:** Cto. Armonico in f.

6:00/WNCN—Holst: Suite in F, Op. 28, No. 5.; **Elgar:** Serenade for Strings in e, Op. 20.

7:03/WQXR-AM/FM—Liszt: Etudes de Concert (3).

8:00/WNCN—Bach: Orchestral Suite No. 3 in D; **Mozart:** *Ave verum corpus.*

WNYC—"The Opera Box: A Collector's Mikado." Scenes and arias from the Savoy Opera.

8:05/WQXR-AM/FM—Debussy: *Petite Suite; The Martyrdom of St. Sebastian.*

9:00/WNCN—Mozart: Cto. for 2 Pianos in E-Flat; **J. A. Kozeluh:** Cto. for Bassoon in C.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Trevor Pinnock, conductor and harpsichordist. **Handel:** *Solomon:* Prelude to Act II; Cto. a due cori No. 2 in F; **Haydn:** Cto. for Keyboard and Orch. in D; Sym. No. 8 in G; **Handel:** *Music for Fireworks.*

Sat., Aug. 22

10:00 a.m./WNCN—Mozart: Sonata for 2 Pianos in D; **Haydn:** Qt. in E-Flat, Op. 33, No. 2.

WNYC—Strauss: *Dynamidon Waltz.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Daniel Barenboim, pianist. **Beethoven:** Piano Sonata No. 32 in c; **Mendelssohn:** *Songs Without Words,* Op. 85: Nos. 3 and 6.

11:00 a.m./WNCN—Haydn: Qt. in D, Op. 20, No. 4.

WNYC—Strauss: *Village Swallows.*

11:04 a.m./WQXR-AM/FM—J. C. Bach: Sinfonia in g, Op. 6. No. 6.

12:00/WNCN—Schumann: *Carnival Jest From Vienna,* Op. 26; **Boccherini:** Qnt. in E-Flat, Op. 29, No. 5.

WNYC—Strauss: "Mein Lebenslauf ist Lieb und Lust"; **Debussy:** *La Boîte à joujoux.*

12:05/WQXR-AM/FM—Tchaikovsky: Sym. No. 3 in D; **Hummel:** Piano Cto. in b.

1:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Mozart:** Sym. No. 17 in G.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Puccini:** *Madame Butterfly* (Freni, Pavarotti, Ludwig, Vienna Phil./von Karajan).

5:00/WNCN—Haydn: Sym. No. 55 in E-Flat, "Schoolmaster."

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Manhattan String Quartet and Tanayev String String Quartet.

6:00/WNCN—Saint-Saëns: Sym. No. 2 in a, Op. 55; **Handel:** Sonata for Violin and Harpsichord in F, Op. 1, No. 12.

7:00/WNCN—Stravinsky: *Pulcinella Suite.*

8:00/WNCN—Paganini: Guitar Qt. in No. 10 in A.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Gunter Herbig, conductor; pianist Joela Jones. **Weber:** *Oberon:* Ov.; **MacDowell:** Piano Cto. No. 2 in d; **Dvorak:** Sym. No. 8 in G.

9:00/WNCN—"Saturday Night Opera." **Debussy:** *Pelléas et Mélisande* (von Stade, Denize, Van Dam, Stilwell, Raimondi, German Opera Chorus, Berlin Phil. Orch./Karajan).

9:30/WKCR—"Opera Fanatic." Stefan Zucker, host. Guest: Lorenzo Alvary. **Mascagni:** *Cavalleria Rusticana* (Arangi-Lombardi, Melandri, Molajoli).

Sun., Aug. 23

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Concierto de Aranjuez;* **A. Marcello:** Cto. for Oboe in c.

WNYC—Beethoven: String Qt. Op. 59, No. 3; **Clementi:** Sonata in D, Op. 37, No. 3.

11:00 a.m./WNCN—Janácek: *Taras Bulba.*

WNYC—Rameau: *Pieces de Clavecin;* **Chopin:** Piano Sonata No. 2.

12:00/WNCN—Verdi: Qt. in e; **Beethoven:** Piano Trio in E-Flat.

12:04/WQXR-AM/FM—Bruckner: Sym. No. 7 in E.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; pianist Stephen Hough. **Previn:** *Principals;* **Saint-Saëns:** Cto. for Piano No. 5 in F; **Borodin:** Sym. No. 2 in b.

WNYC—Martinu: Sym. No. 4; **Bartok:** Four Pieces for Orch.

3:00/WNCN—Various: Recorder Music of Renaissance England.

3:04/WQXR-AM/FM—The New York Philharmonic. Andrew Davis, conductor; pianist Emmanuel Ax. **Bax:** *The Garden of Fand;* **Tippett:** Piano Cto.; **Beethoven:** Sym. No. 5 in c.

5:00/WNCN—Brahms: Sonata for Viola and Piano in f, Op. 120, No. 1.

6:00/WNCN—Schubert: Qt. No. 10 in E-Flat, Op. 125; **Marais:** Suite for Flute, Violin, and Continuo No. 1 in C.

6:30/WNYC—Music of Vivaldi, Cage, Gershwin, Diamond.

7:00/WNCN—Bach: *Two-Part Inventions.*

8:00/WNCN—Poulenc: Cto. for Organ, Strings, and Timpani in g; **Czerny:** Fantasia Concertante for Piano, Flute, and Cello, Op. 256.

WNYC—"After Eight." Nancy Shear, host.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Verdi:** *Rigoletto* (Bruson, Gruberova, Shicoff, Lloyd, Santa Cecilia Orch./Sinopoli).

9:00/WNCN—"Waterloo Festival." Waterloo Festival Orchestra. Gerard Schwarz, conductor; pianist Leonard Pennario. **Hanson:** *Lament for Beowulf;* **Gershwin:** Cto. for Piano in F; **Bloch:** *America, an Epic Rhapsody.*

Mon., Aug. 24

3:00/WNCN—Bach: *Art of the Fugue,* Nos. 1–6; **Boccherini:** Sym. No. 6 in A, Op. 12.

4:00/WQXR-AM/FM—Telemann: Cto. in e for Recorder and Flute; **Debussy:** Sonata for Cello and Piano.

5:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Cherubini:** *Anacreon:* Ov.

6:00/WNCN—Liszt: Hungarian Rhapsody No. 1 in F.

7:03/WQXR-AM/FM—Saint-Saëns: Violin and Piano Sonata No. 1 in d.

8:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor. **Kraft:** *Contextures II:* "The Final Beast"; **Ravel:** *Mother Goose.*

8:05/WQXR-AM/FM—Massenet: *Scenes Alsaciennes;* **Roussel:** Sym. No. 3 in g.

9:00/WNCN—Falla: *Nights in the Gardens of Spain;* **Bach:** *Well-Tempered Clavier,* Book II: Preludes and Fugues Nos 19–21.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. John Oliver, conductor; soprano Roberta Alexander, mezzo-soprano Katherine Ciesinski, tenor John Aler, bass-baritone John Cheek, Tanglewood Festival Chorus. **Martino:** *The White Island;* **Bruckner:** Mass No. 3 in f.

Tue., Aug. 25

3:00/WNCN—Haydn: Cto. for Violin No. 1 in C; **Tchaikovsky:** "1812" Ov., Op. 49.

4:00/WQXR-AM/FM—Beethoevn: "Leonore" Ov. No. 2; **MOzart:** Sym. No. 17 in G.

5:00/WNCN—Handel Trio Sonata for 2 Oboes in F, Op. 5, No. 6; **Offenbach:** *Le Papillon:* "Pas de deux."

6:00/WNCN—Vivaldi: *Four Seasons:* "Summer," Op. 8, No. 2

7:03/WQXR-AM/FM—Beethoven: Trio in D, Op. 70, No. 1, "Ghost."

8:00/WNCN—Liszt: Spanish Rhapsody; **Arne:** Ov. No. 8 in g.

WNYC—"Utrecht Earl Music Festival." The Tallis Scholars. **De Victoria:** *Requiem.*

8:05/WQXR-AM/FM—Rameau: *Zais:* Ov.; **Durufle:** *Requiem.*

9:00/WNCN—Haydn: Qt. in C, Op. 76, No. 3, "Emperor"; **Tchaikovsky:** *Nutcracke* Op. 71: Highlights.

9:06/WQXR-AM/FM—The Montrea Symphony Orchestra. Gunther Herbig, conductor; Timothy Hutchins, flute. **Baire:** *Four Essays;* **Nielsen:** Flute Cto.; **Brahms:**

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION LISTINGS

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:00 a.m.
❹ News
Silverhawks
World News
Jimmy Swaggart
Wed.: *Open Mind.* ublic affairs.
Thu.: *Aprenda Ingles*
Fri.: *Message From arcia*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
Mon.: *The Lion, the itch and the Wardrobe*
Wed.: **Movie:** *Police cademy 3: Back in raining*
Thu.: **Movie:** *Broken ainbow*
Fri.: **Movie:** *Bad edicine*
Mon.: *Original Max eadroom*
Fri.: **Movie:** *Mask*

30 a.m.
News
Before Hours
Centurions
700 Club
Mask
Wed.: *Summer Switch*
Tue.: *Henry's Cat*
Mon.: **Movie:** *Pin-Up irl*
Tue.: **Movie:** *Lilac ream*
Thu.: **Movie:** *The uinns*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

7:00 a.m.
❹ *Today*
❺ *Rambo*
❼ *Good Morning America*
⓫ *Heathcliff*
⓭ *Sesame Street*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
Ⓗ Thu.: *Henry's Cat*
Fri., Tue.: *Seabert*
Ⓢ Wed.: *The Paper Chase*
Mon.: **Movie:** *The Gnomes*
Tue.: **Movie:** *Fletch*

7:30 a.m.
❷ *Morning Program*
❺ *Defenders of the Earth*
❾ *Straight Talk*
⓫ *Transformers*
㉑ *Mister Rogers*
Ⓗ *Fraggle Rock*
Ⓜ Wed.: **Movie:** *Megaforce*
Thu.: **Movie:** *What Comes Around*

8:00 a.m.
❺ *The Flintstones*
⓫ *GoBots*
⓭ *Mister Rogers*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Zulu Dawn*
Thu.: **Movie:** *Club Paradise*
Fri.: **Movie:** *The Bride* (cc)
Mon.: **Movie:** *Hanky Panky*
Tue.: **Movie:** *The Gods Must Be Crazy*
Ⓜ Fri.: **Movie:** *The Money Pit*
Mon.: **Movie:** *The Sterile Cuckoo*
Tue.: *The Legendary Ladies*
Ⓢ Wed.: **Movie:** *Explorers*
Thu.: **Movie:** *Gung Ho*
Fri.: **Movie:** *Julia*

8:30 a.m.
❺ *My Little Pony*
❾ *Romper Room*
⓫ *Superfriends*
⓭ *Reading Rainbow*
Ⓢ Mon.: *Joey and Redhawk*

9:00 a.m.
❷ *Home Shopping Game*
❹ *People's Court*
❺ *Leave It to Beaver*
❼ *Morning Show*
⓫ *The Munsters*
⓭ ㉑ *Sesame Street*
㉛ *Captain Kangaroo*
Ⓜ Thu.: **Movie:** *Airplane!*
Tue.: **Movie:** *Casino Royale*
Ⓢ Mon.: *The Pointer Sisters in Paris*
Tue.: *The Paper Chase*

9:30 a.m.
❷ *The Judge*
❹ *Love Connection*
❺ *I Love Lucy*
❾ *Zoobilee Zoo*
⓫ *F-Troop*
㉛ *Body Electric*
Ⓗ Thu.: *Behind the Scenes*
Ⓜ Wed.: **Movie:** *Once Bitten*
Fri.: **Movie:** *O'Hara's Wife*

10:00 a.m.
❷ *$25,000 Pyramid*
❹ *Sale of the Century*
❺ *Bionic Woman*
❼ *Jeopardy II*
❾ *My Favorite Martian*
⓫ *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
⓭ *Mister Rogers*
㉑ *Reading Rainbow*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
Ⓗ Wed.: **Movie:** *American Flyers*
Thu.: **Movie:** *Saving Grace*
Fri.: **Movie:** *The Zoo Gang*
Mon.: **Movie:** *Nothing in Common*
Tue.: **Movie:** *Pee-wee's Big Adventure*
Ⓜ Mon.: *Crazy About the Movies:* "Elvis '56"
Ⓢ Wed.: **Movie:** *Operation Pacific*
Thu.: **Movie:** *Bells Are Ringing*
Fri.: **Movie:** *Two Seconds*
Mon.: **Movie:** *Woman of the River*
Tue.: **Movie:** *Polly of the Circus*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❼ *Split Second*
❾ *The Monkees*
⓫ *Sanford and Son*
⓭ *Knowzone* (except Wed.)
Wed.: *Owl/TV*
㉑ *Secret City*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *European Journal*
Ⓜ Thu.: **Movie:** *Sincerely, Violet*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *Bewitched*
❼ *Who's the Boss?*
❾ *Bosom Buddies*
⓫ *Sanford and Son*
⓭ *Newton's Apple*
㉑ *Body Electric*
㉛ *Video Music Box*
Ⓜ Wed.: **Movie:** *The Big Bounce*
Fri.: **Movie:** *The Elephant Man*
Mon.: **Movie:** *Gilda*

11:30 a.m.
❹ *Scrabble*
❺ *One Day at a Time*
❼ *Bargain Hunters*
❾ *House Calls*
⓫ *Best Talk in Town*
⓭ *Wild America*
㉑ *Frugal Gourmet*
Ⓗ Tue.: *TV Around the World With George Plimpton*
Ⓜ Tue.: **Movie:** *Making Contact*
Ⓢ Fri.: **Movie:** *Back to the Future*
Tue.: **Movie:** *Mask*

12 NOON
❷ ❾ News
❹ *Super Password*
❺ *All in the Family*
❼ *Ryan's Hope*
⓫ *Odd Couple*
㉛ Wed.: *The Session*
Thu.: *Mobile Jazz*
Fri.: *Alive From Off Center*
Mon.: *On Stage*
Tue.: *South American Journey*
Ⓗ Wed.: **Movie:** *Nothing in Common*
Thu.: **Movie:** *The Other Woman*
Fri.: **Movie:** *Absolute Beginners*
Mon.: **Movie:** *Club Paradise*
Tue.: **Movie:** *The War Boy*
Ⓜ Thu.: **Movie:** *State Fair*
Ⓢ Wed.: **Movie:** *Haunted Honeymoon*
Mon.: **Movie:** *Explorers*

12:30
❷ *Young and the Restless*
❹ *Word Play*
❺ *Current Affair*
❼ *Loving*
⓫ Wed.: **Movie:** *My Favorite Spy* (1951). Bob Hope.
Thu.: **Movie:** *Gidget's Summer Reunion* (1985). Caryn Richman.
Fri.: **Movie:** *Lady in a Cage* (1964). Olivia de Havilland.
Mon.: **Movie:** *Reunion* (1980). Kevin Dobson.
Tue.: **Movie:** *The Fatso* (1980). Dom DeLuise.
㉛ Wed.: *Club Date*
Fri.: *Midem*
Ⓢ Thu.: **Movie:** *The Longshot*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ Wed.: **Movie:** *The Wild North* (1952). Stewart Granger.
Thu.: *Phil Silvers*
Fri.: **Movie:** *Blue Fire Lady* (1978). Mark Holden.
Mon.: **Movie:** *Marriage Is Alive and Well* (1980). Joe Namath.
Tue.: **Movie:** *Mister Cory* (1957). Tony Curtis.
㉛ Wed.: *Mystery!: The Adventures of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Arranger Session*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*
Ⓜ Wed.: **Movie:** *Music in My Heart*
Fri.: *Comedy Experiment*
Mon.: **Movie:** *Life at the Top*
Tue.: **Movie:** *Love and Larceny*

1:30
❷ *Bold and the Beautiful*
❾ Thu.: **Baseball:** Mets vs. San Francisco
Ⓗ Mon.: **Movie:** *Wargames*
Tue.: **Movie:** *A View to a Kill*
Ⓜ Fri.: **Movie:** *The Secret Diary of Sigmund Freud*
Ⓢ Wed.: *The Pointer Sisters in Paris*
Fri.: **Movie:** *Mask*
Tue.: **Movie:** *Fletch*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Dennis the Menace*
❼ *One Life to Live*
⓭ *This Old House*
㉛ Wed.: *Spain: Ten Years After*
Thu.: *Joan Baez*
Fri.: *Mayport and All That Jazz*
Mon.: *National Audubon Society Special*
Ⓗ Wed.: **Movie:** *Haunted Honeymoon*
Thu.: **Movie:** *Real Genius*
Fri.: **Movie:** *Looker*
Ⓜ Thu.: **Movie:** *The Sterile Cuckoo*
Ⓢ Thu.: **Movie:** *Breaking Away*
Mon.: **Movie:** *A Piano for Mrs. Cimino*

2:30
❺ *The Jetsons*
⓫ *Scooby Doo*
⓭ *Justin Wilson's Louisiana Cookin'*
㉛ Thu.: *Changing Habits*
Ⓜ Wed.: **Movie:** *Love and Larceny*
Ⓢ Wed.: **Movie:** *The Gnomes*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *She-Ra*
❼ *General Hospital*
❾ *Cannon* (except Thu.)
⓫ *Smurfs*
⓭ *French Chef*
㉑ *Lilias, Yoga, and You*
㉛ *Square One TV*
Ⓜ Mon.: **Movie:** *Music in My Heart*

3:30
❺ *He-Man*
⓫ *Ghostbusters*
⓭ *Frugal Gourmet*
㉑ *Hooked on Aerobics*
㉛ Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *The Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Wooster Square*
Ⓗ Wed.: **Movie:** *The Longshot*
Fri.: *Leadfoot*
Mon.: *Who Loves Amy Tonight?*
Ⓜ Fri.: *The Legendary Ladies*
Tue.: **Movie:** *Broken Rainbow*
Ⓢ Tue.: *Comedy Spotlight*

4:00
❷ *Divorce Court*
❹ *Donahue*
❺ *Thundercats*
❼ *Oprah Winfrey Show*
❾ *Barnaby Jones* (except Thu.)
⓫ *G.I. Joe*
⓭ ㉑ *Sesame Street*
㉛ Wed.: *Wildside*
Thu.: *America*
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
Ⓗ Thu.: *The Gnomes' Great Adventure*
Fri.: *Mystery at Fire Island*
Mon.: *The Lion, the Witch and the Wardrobe*
Tue.: *Summer Switch*
Ⓜ Thu.: **Movie:** *Electric Dreams*

S Wed.: **Movie:** *Sesame Street Presents: Follow That Bird*
Thu.: **Movie:** *The Quinns*
Fri.: **Movie:** *Starchaser—The Legend of Orin*
Mon.: *Joey and Redhawk*
Tue.: *Zerk the Jerk*

4:30
2 *Superior Court*
5 *Gilligan's Island*
9 Thu.: *Greats of the Games*
11 *Good Times*
31 Thu.: *Adam Smith*
Fri.: *National Audubon Special*
Mon.: *American Art Forum*

Tue.: *Body Electric*
M Fri.: **Movie:** *Pin-Up Girl*
Mon.: **Movie:** *The Chosen*
S Mon.: **Movie:** *The Gnomes*
Tue.: **Movie:** *The Quinns*

5:00
2 4 7 News
5 *Brady Bunch*
9 *Hawaii Five-O*
11 *CHiPs*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Soapbox With Tom Cottle.* Cottle talks to teenagers.
Thu.: *Great Decisions '87*
Mon.: *Innovation*
Tue.: *Bodywatch*
H Wed.: *Summer Switch*
Fri.: **Movie:** *Violets Are Blue*
Tue.: *Survival Series*
M Wed.: **Movie:** *Gilda*
Tue.: **Movie:** *What Comes Around*

5:30
2 News
5 *What's Happening?*
13 *Reading Rainbow*
31 *City Comment*
H Thu.: **Movie:** *The War Boy*
Mon.: **Movie:** *Finnegan Begin Again*
S Wed.: *Zerk the Jerk*
Thu.: *Joey and Redhawk*

5:45
31 *News From City Hall*

Weeknights, August 19–21 and 24–25

WED., AUG. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Wargames*
S **Movie:** *Explorers*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Madhur Jaffrey's Indian Cookery*
21 *Nightly Business Report*
M *Crazy About the Movies:* "Elvis '56"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Wild Dogs"

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *The Assassination Bureau* (1969). Oliver Reed.
7 *Perfect Strangers*
9 News
11 **Movie:** *Adventures of Hercules II* (1985). Lou Ferrigno.
21 *National Geographic Special:* "Four Americans in China." A businessman, a journalist, a student, and a teacher experience what it's like to work and live in one of the most fascinating countries in the world.
31 *China: The Long March*
H **Movie:** *Nothing in Common*
M **Movie:** *Ashanti*
N **Movie:** *The Return of the Scarlet Pimpernel*
S *Brothers*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Works and Process at the Guggenheim:* "Dracula." The Les Grande Ballets Canadiens performs excerpts from *Dracula*, choreographed by artistic director, James Kudelka; includes an interview with Kudelka by dance critic Anna Kisselgoff.
S *Brothers*

9:00
2 *Magnum, P.I.*
4 *Bronx Zoo*
7 *MacGyver*
9 **Movie:** *The Last Convertible* (1979). Part III of III. Perry King. (Part I, Mon., 8/17 at 9.)
13 *The Complete Beatles.* Chronicles the careers of John Lennon, Paul McCartney, George Harrison, and Ringo Starr, from their early Liverpool days to their ultimate break-up.
21 **Movie:** *Pat and Mike* (1952). Spencer Tracy, Katharine Hepburn. Tracy and Hepburn at their battling best.
31 *Australian Movie of the Week*
S **Movie:** *Manhunt*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
H *1st and Ten*
M **Movie:** *Ran*
N **Movie:** *Variety*

10:30
11 **Baseball:** Yankees vs. Seattle
21 *Comedy With Monteith and Rand*
31 *Joan Baez*
H *Not Necessarily the Media*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
13 *Standing Ovation: The Pointer Sisters.* A 1981 taped performance of The Pointer Sisters in a concert given at Greenville, North Carolina.
21 *Monty Python*
31 *Video Music Box*
S *The Paper Chase*

11:30
2 *Hot Shots*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
21 *TV Classics: Errol Flynn Theatre*
H **Movie:** *Crossroads*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Eternally Yours* (1939). Loretta Young.
9 *Cannon*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Long Island Report*
N **Movie:** *Mikey and Nicky*
S **Movie:** *Mrs. Barrington*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nova*

12:40 a.m.
2 **Movie:** *The Last of Sheila* (1975). Raquel Welch.

12:45 a.m.
M **Movie:** *Parting Glances*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:15 a.m.
H **Movie:** *Scream for Help*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
S **Movie:** *Psycho III*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Girl Crazy* (1943). Judy Garland.
9 **Movie:** *Supercargo* (1968). Guy Madison.
11 *Twilight Zone*

2:20 a.m.
M **Movie:** *The Tender Age*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

2:50 a.m.
H **Movie:** *Ellie*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Charlie Chan and the Shanghai Chest* (1948). Roland Winters.

3:15 a.m.
S *The Pointer Sisters in Paris*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Oklahoma Kid* (1939). Humphrey Bogart.

4:05 a.m.
5 *Make Room for Daddy*
M **Movie:** *Porky's Revenge*

4:25 a.m.
H **Movie:** *Hardbodies*

4:30 a.m.
7 *Card Sharks*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
S **Movie:** *Sesame Street Presents: Follow That Bird*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 News

5:55 a.m.
H *Not Necessarily the Media*

THU., AUG. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
M **Movie:** *Broken Rainbow*
S *Shelley Duvall's Tall Tales & Legends:* "Pecos Bill"

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature*
21 *Nightly Business Report*
H **Movie:** *Hanky Panky*
S **Movie:** *Gung Ho*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
M **Movie:** *The Lady From Shanghai*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 *Koch on Call* (tentative)
7 *Sledge Hammer!*
9 News
11 **Movie:** *Death in Canaan* (1978). Paul Clemens.
21 *Automania:* "The Car Salesman." Examines various sales techniques used by car dealers.
31 *The Ascent of Man*
N **Movie:** *Ran*

8:30
4 *Family Ties*
5 **Special:** *Fred Astaire Salutes the Fox Musicals*
7 *The Charmings*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Whistleblowers." Tells the story of four American whistleblowers, who risked their jobs and reputation to save a river and a town from pollution.
21 *This Old House*

9:00
2 **Movie:** *Local Hero* (1987). Burt Lancaster.
4 *Cheers*
7 *Our World*
9 **Movie:** *Robin and Marion* (1976). Sean Connery.
13 *Heritage: Civilization and the Jews*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Masterpiece Theatre: The Jewel in the Crown*
H **Movie:** *Club Paradise*
M **Movie:** *Iron Eagle*
S **Movie:** *The Longshot*

9:30
4 *Night Court*

10:00
4 *L.A. Law*
5 11 News
7 *20/20*
13 *First Among Equals*
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Mystery!: The Adventures of Sherlock Holmes*

10:30
11 **Baseball:** Yankees vs. Seattle
H **Movie:** *Real Genius*
S *Comedy Spotlight*

10:45
N **Movie:** *I Be Done Been Was Is*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
13 *Jazz Tonight:* "Thelonious Sphere Monk." A tribute to jazz great Thelonious Monk with musical performances by Dizzy Gillespie, Herbie Hancock, Gerry Mulligan, and many others.
21 *Monty Python's Flying Circus*
31 *Video Music Box*
M *Original Max Headroom*
S *The Paper Chase*

11:30
2 **Movie:** *Pope John Paul II* (1984). Albert Finney.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
21 *TV Classics: Four Star Playhouse*
M **Movie:** *Opposing Force*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Shaft in Africa* (1973). Richard Roundtree.
9 *Cannon*
21 *Long Island Report*
S **Movie:** *Breaking Away*

12:15 a.m.
N **Movie:** *The Wedding Rehearsal*

12:20 a.m.
H **Movie:** *Saving Grace*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Geographic Special:* "Four Americans in China"

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:10 a,m.
M **Movie:** *Stripper*

1:30 a.m.
4 11 News
5 *Get Smart*

1:50 a.m.
S *George Burns*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Grand Hotel* (1932). Greta Garbo, John Barrymore. All-star *MGM* cast in this classic story of a group of people staying at Germany's Grand Hotel; a must-see film!
9 **Movie:** *The Triumph of Hercules* (1965)
11 *Twilight Zone*

2:10 a.m.
H **Movie:** *Beginner's Luck*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Lifestyles of the Rich an Famous*

2:45 a.m.
M **Movie:** *Cocaine Wars*

2:55 a.m.
S **Movie:** *Klute*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949 Roland Winters.

:40 a.m.
H **Movie:** *Assault on recinct 13*

:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Electronic onster* (1958). Rod ameron.

:15 a.m.
M **Movie:** *The Zero Boys*

:25 a.m.
5 *Make Room for Daddy*

:30 a.m.
7 *Card Sharks*

:55 a.m.
S *Shelley Duvall's Tall ales & Legends:* "Pecos ill"

:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
1 *One Step Beyond*

:15 a.m.
H **Movie:** *Sunset Strip*

:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

FRI., AUG. 21

:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
1 *Gimme a Break*
3 *New Jersey News*
1 *Madeleine Cooks*
1 Italian programming concludes at 8)
M **Movie:** *The Corpse ame C.O.D.*
S **Movie:** *Julia*

:30
5 *M*A*S*H*
7 News
1 *Benson*
3 *Nightly Business Report*
1 *Long Island Report*

:45
Movie: *A View to a ill*

:00
4 5 News
Jeopardy
$100,000 Pyramid
The Jeffersons
3 *Sneak Previews*
Nightly Business Report

:30
Wheel of Fortune
New Newlywed Game
Current Affair
Hollywood Squares
Entertainment Tonight
News
3 *MacNeil/Lehrer*
Wild America
Movie: *Making ontact*

:00
Garfield in the Rough
Rags to Riches
Movie: *Waikiki* 980). Dack Rambo.
Webster
News
Movie: *Prescription: urder* (1967). Gene arry.
Nature: "Yellowstone Winter"
Washington Week
Movie: *Stranger Than radise*
Movie: *Back to the ture*

8:30
2 *Bugs Bunny*
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Max Headroom*
9 **Movie:** *First You Cry* (1978). Mary Tyler Moore.
13 *Great Performances: The Night of Music: A Global Celebration.* An international cast of artists celebrate the night of summer solstice; includes performances by Gregg Burge, Beverly Sills, Luciano Pavarotti, and the Vienna Choir Boys.
21 *American Masters:* "Katherine Anne Porter"
H **Movie:** *Target*
M **Movie:** *Breaking Away*

10:00
2 *Adderly*
4 *Crime Story*
5 11 News
7 *Starman*
21 *Al Jarreau: Live in London*
N **Movie:** *Dust*
S *Brothers*

10:30
11 **Baseball:** Yankees vs. Oakland
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
13 **Movie:** *Blue Skies* (1946). Fred Astaire, Bing Crosby. A dancing star and a nightclub owner fight over the same girl in this musical tale highlighted by wonderful Irving Berlin tunes.
21 *Wall $treet Week*
31 *Video Music Box*
H **Movie:** *At Close Range*
M *Comedy Experiment*
S *The Paper Chase*

11:30
2 *In Person From the Palace*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
21 *Washington Week in Review*
M **Movie:** *Felicity*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Mysterious Two* (1982). John Forsythe.
9 *Cannon*
21 *Long Island Report*
N **Movie:** *Comic Magazine*

12:30 a.m.
2 **Movie:** *Spacehunter* (1983). Peter Strauss.
4 *David Letterman*
5 *Star Search*
21 **Movie:** *Cafe Society* (1939). Madeleine Carroll.

12:45 a.m.
S **Movie:** *Vanessa*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
H *1st and Ten*

1:05 a.m.
M **Movie:** *One More Saturday Night*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl*
11 News
H *On Location*

2:00 a.m.
5 *Solid Gold*
7 News
9 *Saturday Night Live*
11 *Hit City*

2:05 a.m.
S **Movie:** *Friday the 13th, Part VI: Jason Lives*

2:30 a.m.
2 **Movie:** *The Morning After* (1974). Dick Van Dyke.
4 News
7 *Nightlife*
11 *Twilight Zone*
H **Movie:** *Final Justice*

2:40 a.m.
M **Movie:** *Breaking All the Rules*

3:00 a.m.
4 *Crosswits*
5 **Movie:** *Abbott and Costello in Hollywood* (1945). Bud Abbott, Lou Costello.
7 *The Avengers*
9 *Saturday Night Live*
11 **Movie:** *Charlie Chan on the Docks of New Orleans* (1948). Roland Winters.

3:30 a.m.
4 *Sally Jessy Raphaël*

3:35 a.m.
S **Movie:** *Scarecrow*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *Swashbuckler* (1976). Robert Shaw.
9 *The Saint*

4:05 a.m.
H **Movie:** *Cease Fire*

4:15 a.m.
2 *Newsmakers*
M **Movie:** *The Money Pit*

4:30 a.m.
4 *New Record Guide*
11 *One Step Beyond*

4:45 a.m.
2 **Movie:** *Death Takes a Holiday* (1971). Melvyn Douglas.

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:30 a.m.
9 11 News
S *White Mane*

MON., AUG. 24

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
S **Movie:** *Hot Millions*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M *Original Max Headroom*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Living With Wildlife"
21 *Nightly Business Report*
M **Movie:** *This Is Elvis*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Elephant Walk* (1954). Elizabeth Taylor, Peter Finch.
7 **Football:** Miami vs. Denver (concludes at midnight, approx.)
9 News
11 *Johnny Carson's 19th Anniversary Special*
21 *An Evening of Championship Skating 1986.* A night of dazzling performances including skaters Tiffany Chin, Brian Boitano, and Todd Waggoner.
31 *Video Music Box*
H *Bruce Willis*
N **Movie:** *Rembrandt*
S **Movie:** *Explorers*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *A Year in the Life* (1983). Part I. Richard Kiley.
9 *The Best of National Geographic:* "Winged World"
13 *American Masters:* "George Gershwin Remembered." Explores the professional as well as the personal side of the great composer's life; includes film clips from movie musicals and interviews with family and friends.
21 *Nature of Things:* "AIDS"
31 *Koinonia*
H **Movie:** *Nothing in Common*
M **Movie:** *Opposing Force*

9:30
2 *Designing Women*
31 *The Session*

10:00
2 *Cagney & Lacey*
5 11 News
9 *The Best of National Geographic:* "The Volga"
21 *National Geographic Special:* "Four Americans in China"
31 *Alive From Off Center*
N **Movie:** *Mikey and Nicky*
S **Movie:** *Twice in a Lifetime*

10:30
11 **Baseball:** Yankees vs. California
13 *The Movie Palaces.* Gene Kelly hosts this nostalgic look at elaborate movie theaters of the 1920s and 1930s; includes stills, vintage clips from newsreels and classic movies of the era.
31 *Mobile Jazz*

11:00
2 4 News
5 *Late Show*
9 *Carol Burnett*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*
H *Not Necessarily the Media*
M **Movie:** *Touch and Go*

11:30
2 *Simon & Simon*
4 *Best of Carson*
9 *Entertainment Tonight*
21 *TV Classics*
31 *League of Their Own.* Explores the American Girls Baseball League, the first professional athletic league for women in the United States.

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
21 *Long Island Report*
H **Movie:** *Club Paradise*
N **Movie:** *Lightning Over Water*
S *The Pointer Sisters in Paris*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nature:* "Yellowstone in Winter"

12:40 a.m.
2 **Movie:** *Salvage One* (1979). Andy Griffith.

12:45 a.m.
M **Movie:** *Ashanti*

1:00 a.m.
5 *World Vision*
7 **Movie:** *The Greatest Thing That Almost Happened* (1977). Jimmie Walker.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:10 a.m.
S **Movie:** *Manhunter*

1:30 a.m.
4 11 News

1:35 a.m.
H **Movie:** *Cease Fire* (cc)

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *House on 92nd Street* (1945). Lloyd Nolan.
9 **Movie:** *Saint and the Brave Goose* (1980)
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:45 a.m.
M **Movie:** *Parting Glances*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *Beau James* (1957). Bob Hope.

3:15 a.m.
H **Movie:** *Hardbodies 2*
S **Movie:** *A Piano for Mrs. Cimino*

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*

3:55 a.m.
5 *Make Room for Daddy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Gypsy Wildcat* (1944). Maria Montez.

4:20 a.m.
M *Original Max Headroom*

4:30 a.m.
7 *Card Sharks*

4:45 a.m.
H **Movie:** *Hanky Panky*

4:50 a.m.
M **Movie:** *Cleopatra Jones and the Casino of Gold*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*
S **Movie:** *Woman of the River*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
11 News

TUE., AUG. 25

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation*
31 Italian programming (concludes at 8)
S **Movie:** *The Biko Inquest*

6:15
H **Movie:** *The Oklahoma City Dolls*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Lethal*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Los Angeles
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Simon & Simon*
4 **Movie:** *Return to Mayberry* (1987). Andy Griffith.
5 **Movie:** *Autumn Sonata* (1978). Ingrid Bergman, Liv Ullmann. A woman tries to resolve

SOLUTIONS TO LAST WEEK'S PUZZLES

■	M	U	S	T	A	R	D	P	L	A	S	T	E	R
B	■	N	■	U	■	A	■	R	■	I	■	O	■	A
A	C	H	E	R	O	N	■	O	A	R	S	M	A	N
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H	I	M	S	E	L	F	■	I	N	F	O	R	M	A	L	H	E	L	L	O
E	M	B	■	E	L	E	C	T	■	O	R	B	■	P	L	O	P	P	E	D
E	B	O	N	■	■	R	H	E	A	■	I	A	M	A	■	M	I	S	S	A
P	O	L	Y	N	E	S	I	A	N	P	A	L	M	T	R	E	E	■	■	■
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A	V	E	N	G	E	S	■	P	O	L	A	R	■	E	S	T	O	P	S	■
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■	■	■	S	P	A	N	I	S	H	A	F	F	I	R	M	A	T	I	V	E
C	O	S	T	A	■	I	N	T	O	■	S	E	M	I	■	■	I	N	O	N
A	S	T	O	L	A	T	■	Y	M	A	■	R	E	P	R	O	■	C	I	A
S	C	A	L	E	S	Y	L	L	A	B	L	E	■	P	E	R	F	E	C	T
T	A	L	E	S	E	■	D	E	G	R	E	E	■	E	V	E	R	S	E	E
■	R	E	N	T	A	■	S	T	E	I	N	S	■	R	E	M	I	S	S	■

HOTEL Algonquin

THEATRE DINING

Delightful Pre-theatre Dinner

Superb After-theatre Supper
from 9:30 p.m.: the Rose Room

Sunday Supper with
singer/pianist Buck Buchholz,
5:30 p.m. — 11 p.m.

59 W. 44th St., New York • 840-6800
Pre-theatre Diners and Dinner Guests (to 9:30)
Enjoy Free Parking all Evening (5:00 p.m. — 2 a.m.)

Mumbles

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Lunch, Brunch, or Dinner!
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33rd & Second/889-0750
78th & Second/772-8817
91st & Third/427-4355

bitter feelings toward her mother; marvelous performances.
❼ *Who's the Boss?*
⓫ **Movie:** *Thursday's Child* (1982). Gena Rowlands.
㉑ *Nova:* "Children of Eve"
㉛ *Fairly Secret Army*
🅗 *Son of the Not-So-Great Moments in Sports*
🅜 **Movie:** *Band of the Hand*
🅝 **Movie:** *The Hour of the Star*
🅢 **Movie:** *Mask*

8:30
❼ *Growing Pains*
⓭ *Innovation: Mind Over Matter.* An in-depth look at the impact of stress on health.
㉛ *The Two Ronnies*

9:00
❷ *Houston Knights*
❼ *Moonlighting*
⓭ *Nova:* "Children of Eve." An examination of a controversial theory which traces our ancestry to a small group of women living in Africa 300,000 years ago.
㉑ *One Village in China*
㉛ *Shoestring*
🅗 **Movie:** *Pee-wee's Big Adventure*

10:00
❷ *Night Heat*
❹ *News Special*
❺ ⓫ News
❼ *Spenser: For Hire*
⓭ *Soldiers: A History of Men in Battle*

㉑ *Silicon Valley*
㉛ *Women: Myth and Reality*
🅜 **Movie:** *Hollywood Vice Squad*
🅝 **Movie:** *She's Working Her Way Through College*
🅢 *The Paper Chase*

10:30
❾ News
⓫ **Baseball:** Yankees vs. California
㉛ *Open All Hours*
🅗 *Martin Mull*

11:00
❷ ❹ ❼ News
❺ *Late Show*
❾ *Carol Burnett*
⓭ *One Village in China:* "Small Happiness." Documents the lives of residents in a small rural Chinese village; includes interviews with Chinese women talking about marriage, childbearing, birth control, and "foot binding."
㉑ *Monty Python*
㉛ *Video Music Box*
🅢 *George Burns*

11:30
❷ *T. J. Hooker*
❹ *Tonight Show*
❼ *Nightline*
❾ *Entertainment Tonight*
㉑ *TV Classics: The $64,000 Challenge*
🅗 **Movie:** *Used Cars*

11:45
🅜 **Movie:** *Black Venus*

12 MIDNIGHT
❺ *WKRP in Cincinnati*
❼ **Movie:** *Scandalous* (1984). Robert Harp.
❾ *Cannon*
⓭ *Mystery!: The Adventures of Sherlock Holmes*
㉑ *Long Island Report*
🅝 **Movie:** *Le Beau Mariage*
🅢 **Movie:** *Klute*

12:30 a.m.
❹ *David Letterman*
❺ *Archie Bunker's Place*
㉑ *An Evening of Championship Skating*

12:40 a.m.
❷ **Movie:** *Chisum* (1970). John Wayne.

1:00 a.m.
❺ *The Ropers*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*

1:25 a.m.
🅗 **Movie:** *Crossroads*
🅜 **Movie:** *Loose Screws*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*

2:00 a.m.
❷ ❼ News
❹ *Ask Dr. Ruth*
❺ **Movie:** *Kiss of Death* (1947). Victor Mature, Richard Widmark.
❾ **Movie:** *Mountain Charlie* (1982). Dick Robinson.
⓫ *Dayton International Air Show*

2:05 a.m.
🅢 **Movie:** *Mrs. Barrington*

2:30 a.m.
❹ *Crosswits*
❼ *Nightlife*

2:45 a.m.
🅜 **Movie:** *Cocaine Wars*

3:00 a.m.
❹ *Sally Jessy Raphaël*
❼ *The Avengers*
⓫ **Movie:** *Is Paris Burning?* (1966). Leslie Caron.

3:10 a.m.
🅗 **Movie:** *A View to a Kill*

3:30 a.m.
❹ *New Record Guide*

3:40 a.m.
🅢 *Best of Bizarre*

4:00 a.m.
❹ *Ben Casey*
❼ *Tales of the Unexpected*
❾ **Movie:** *Impulse* (1956). Arthur Kennedy.

4:05 a.m.
❺ *Make Room for Daddy*

4:10 a.m.
🅢 **Movie:** *Vanessa*

4:15 a.m.
🅜 **Movie:** *Ran*

4:30 a.m.
❼ *Card Sharks*

5:00 a.m.
❹ *Here's Lucy*
❼ *Dating Game*
⓫ *One Step Beyond*

5:25 a.m.
🅗 *Son of the Not-So-Great Moments in Sports*

5:30 a.m.
❹ *Here's Lucy*
❺ *Jayce*
❼ *Morning Stretch*
⓫ News

Weekend, August 22–23

SAT., AUG. 22

6:00 a.m.
❹ *New Wilderness*
❺ *I Love Lucy*
❼ *Guns of Will Sonnett*
❾ *David Toma*
⓫ *Christian Science*
🅗 *Summer Switch*
🅜 **Movie:** *Seven Minutes in Heaven*
🅢 **Movie:** *Haunted Honeymoon*

6:30 a.m.
❷ *Patchwork Family*
❹ *Here's Lucy*
❺ *World Tomorrow*
❼ *Hee Haw!*
❾ *Face-off*
⓫ *Josie and the Pussycats*

7:00 a.m.
❹ *Cliffwood Kids*
❺ *Popeye*
❼ *Wild Kingdom*
❾ *New Jersey People*
⓫ *Photon*
🅗 **Movie:** *Critters*

7:30 a.m.
❷ *Young Universe*
❹ *Hickory Hideout*
❺ *Wonderama*
❼ *Kids Are People Too*
❾ *In Depth*
⓫ *Photon*
🅜 **Movie:** *Say, Yes*
🅢 **Movie:** *I, Confess*

8:00 a.m.
❷ *Berenstain Bears*
❹ *Kissyfur*
❺ *Danger Mouse*
❼ *The Wuzzles*
❾ *Straight Talk*
⓫ *Bionic Six*
⓭ *Adam Smith's Money World*
㉑ *Sesame Street*

8:30 a.m.
❷ *Wildfire*
❹ *Gummi Bears*
❺ *Lady, Lovely Locks*
❼ *Care Bears Family*
⓫ **Movie:** *Sherlock Holmes in Washington* (1943). Basil Rathbone.
⓭ *Wall $treet Week*
🅗 **Movie:** *The Longshot*

9:00 a.m.
❷ *Muppet Babies*
❹ *Smurfs*
❺ *Popples*
❼ *Flintstone Kids*
❾ *Whiz Kids*
⓭ *Washington Week in Review*
㉑ *National Audubon Society Special*
🅜 **Movie:** *Movers and Shakers*

9:30 a.m.
❺ *Get Along Gang*
⓭ *One-on-One*
🅢 **Movie:** *An American in Paris*

10:00 a.m.
❷ *Pee-wee's Playhouse*
❺ *Wrestling Challenge*
❼ *Real Ghostbusters*
❾ *Insiders*
⓫ *Soul Train*
⓭ *Frontline:* "The Politics of Greed." A look at the seamy side of urban politics.
㉑ *South American Journey*
㉛ *Body Electric*
🅗 **Movie:** *The Gods Must Be Crazy*

10:30 a.m.
❷ *Teen Wolf*
❹ *Alvin*
❼ *Pound Puppies*
㉛ *Wooster Square*
🅜 *Original Max Headroom*

11:00 a.m.
❷ *Dungeons & Dragons*
❹ *Foofur*
❺ *Star Search*
❼ *Bugs Bunny*
❾ *Wrestling Spotlight*
⓫ *Pro Wrestling This Week*
⓭ *Tony Brown's Journal:* "The Booker T. Washington Freedom Trail." Focuses on Booker T. Washington's legacy of self-help in securing an education for black Americans.
㉑ *Victory Garden*
㉛ *Square One TV*
🅜 **Movie:** *Legend*

11:30 a.m.
❷ *Land of the Lost*
❹ *Punky Brewster*
❼ *Ewoks*
⓭ *Open Mind:* "Wisdom, Madness and Folly." A discussion of the power that psychiatrists have over their patients.
㉑ *New York's Master Chefs*
㉛ *Soapbox*
🅢 **Movie:** *Nobody's Fool*

12 NOON
❷ *Galaxy High*
❹ *Lazer Tag Academy*
❺ *Wonderful World of Disney: Amy.* Part I.
❼ *Weekend Specials*
❾ *Black Sheep Squadron*
⓫ *Women's Wrestling*
⓭ *G.E.D. Preparation:* "Math VII"
㉑ *Gourmet Cooking*
㉛ *Video Music Box*
🅗 *TV Around the World With George Plimpton* (cc)

12:30
❷ *Story Break*
❹ *Main Street*
❼ *Health Show*
⓭ *G.E.D. Preparation:* "Math VIII"
㉑ *This Old House*
🅗 **Movie:** *Pee-wee's Big Adventure*
🅜 **Movie:** *Cover Girl*

1:00
❷ **Special:** *Pan Am Games*
❹ *Fight Back*
❺ **Movie:** *Father of the Bride* (1950). Elizabeth Taylor, Spencer Tracy.
❼ *American Bandstand*
❾ **Movie:** *The Power* (1968). George Hamilton
⓫ **Special:** *Sons of Scarface: The New Mafia*
⓭ *American Masters:* "Unknown Chaplin"
㉑ *Frugal Gourmet*
㉛ *Good Morning Asia*

1:30
4 **Special:** *World Champions*
7 *Hot Tracks*
21 *French Chef*
S **Movie:** *Haunted Honeymoon*

2:00
4 **Baseball:** Chicago vs. Texas, or Los Angeles vs. Philadelphia
13 *Standing Ovation: The Pointer Sisters*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Red Dawn*

2:30
7 **Golf:** Western Open
21 *Magic of Oil Painting*
M **Movie:** *Lilac Dream*

3:00
5 **Movie:** *Kung Fu Executioner* (1977)
9 **Movie:** *The Diary of Richie Brockelman* (1978). Dennis Dugan.
11 *Music Machine*
13 *Rock and Roll: The Early Days*
21 *Rod and Reel*
S *Comedy Spotlight*

3:30
11 *Puttin' On the Hits*
21 *Motorweek*

4:00
11 *One Big Family*
13 *Nova:* "Countdown to the Invisible Universe"
21 *Woodwright's Shop*
31 *All About TV*
H **Movie:** *The Oklahoma City Dolls*
M **Movie:** *Misunderstood*
S **Movie:** *Yellowbeard*

4:30
7 *Wide World of Sports*
11 *What a Country*
21 *This Old House*
31 *Cityscope*

5:00
4 *Super Chargers*
5 *What's Happening Now?*
9 Wrestling
11 *Fame*
13 *Striped Bass: Mysterious Disappearance.* Illustrates how this fish has suffered a massive decline as a result of over-fishing and environmental factors.
21 **Movie:** *Doctor Who*
31 *Japan: The Living Tradition*

5:30
4 *New Newlywed Game*
5 *Small Wonder*
31 *Looking East*

6:00
2 *The People*
4 7 News
5 *9 to 5*
9 *New Gidget*
11 *Tales From the Darkside*
13 *National Audubon Society Special:* "On the Edge of Extinction"
31 *Images/Imagenes*
H **Movie:** *The Aurora Encounter*
M **Movie:** *Seven Minutes in Heaven*
S **Movie:** *Fletch*

6:30
2 4 7 News
5 *Taxi*
9 *It's a Living*
11 *Charles in Charge*
21 *In Black and White*

7:00
2 News
4 *Strictly Business*
5 *Mission: Impossible*
7 *Siskel & Ebert & the Movies*
9 **Baseball:** Mets vs. San Diego
11 **Football:** Jets vs. Tampa Bay
13 *Nature:* "Cats." The behavior of cats and a comparison to their wild cousins.
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
7 *New York Views*
H **Movie:** *Critters*
M **Movie:** *Moon Over Miami*

8:00
2 *West 57th*
4 *Facts of Life*
5 *Werewolf*
7 *Animal Crack Ups*
13 *Antarctica: The Last Continent*
21 *All Creatures Great and Small Special*
31 *Upstairs, Downstairs*
N **Movie:** *Rate It X*
S **Movie:** *Nobody's Fool*

8:30
4 *227*
5 *Beans Baxter*
7 *Ellen Burstyn Show*

9:00
2 **Football:** Dallas vs. San Francisco (concludes at midnight, approx.)
4 *Golden Girls*
5 *Down and Out in Beverly Hills*
7 **Movie:** *The Cheap Detective* (1978). Peter Falk.
13 *Mystery!: The Adventures of Sherlock Holmes*
31 *Secret Agent*
H **Movie:** *The Gods Must Be Crazy*
M **Movie:** *Touch and Go*

9:30
4 *Amen*
5 *Karen's Song*
21 *Mother and Son*

10:00
4 *Hunter*
5 9 News
11 *Twilight Zone*
13 *Film on Film:* "McCartney's Broadstreet"
21 *Agony*
31 *Blake's Seven*
N **Movie:** *Hasty Heart*
S *Don Rickles*

10:30
5 *Sports Extra*
9 *Mama's Family*
11 News
21 *Butterflies*

11:00
4 7 News
5 **Movie:** *Monsignor* (1982). Christopher Reeve.
9 *Benny Hill*
11 *Twilight Zone*
13 **Movie:** *Road to Morocco* (1942). Bob Hope.
21 **Movie:** *Far From the Madding Crowd* (1967). Julie Christie, Peter Finch. Superb film about a beautiful woman and her effect on three men; terrific performances.
31 *Eye on Dance:* "The Visual Urge in the Performing Arts." Guests include Huck Snyder, John Kelly, and Lee Nagrin.
H **Movie:** *Crossroads*
M *Original Max Headroom*
S **Movie:** *Peep Show*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Death Dream* (1972). John Marley.
11 *Twilight Zone*
31 *State of the Arts*
M **Movie:** *Hollywood Vice Squad*

11:45
7 **Movie:** *They All Laughed* (1981). Audrey Hepburn.

12 MIDNIGHT
2 News
11 **Football:** Giants vs. Cleveland
N **Movie:** *Angry Harvest*

12:40 a.m.
S **Movie:** *The Gauntlet*

12:45 a.m.
2 **Movie:** *Big Bob Johnson* (1978). Charles Napier.
H **Movie:** *Red Dawn*

1:00 a.m.
4 *Ask Dr. Ruth*

1:15 a.m.
5 *Star Search Special*
M **Movie:** *Rambo: First Blood Part II*

1:30 a.m.
4 *Off the Wall*
9 *Saturday Night Live*

2:00 a.m.
4 *Dancin' to the Hits*

2:05 a.m.
7 **Movie:** *Anne of the Thousand Days* (1969). Richard Burton.

2:30 a.m.
4 *Snicker Theater*
9 *Saturday Night Live*
11 News

2:40 a.m.
S **Movie:** *Commando*

2:45 a.m.
H **Movie:** *The Stuff*

2:55 a.m.
M **Movie:** *Band of the Hand*

3:00 a.m.
2 News
11 **Movie:** *A New Kind of Love* (1963). Paul Newman.

3:30 a.m.
9 *Look at Me Now*

3:45 a.m.
2 **Movie:** *Territorial Woman* (1976). Brenda Vaccaro.

4:00 a.m.
9 *Saturday Night Live* (½-hour version)

4:10 a.m.
S **Movie:** *Yellowbeard*

4:15 a.m.
H **Movie:** *Best Revenge*

4:30 a.m.
9 *The Saint*

4:45 a.m.
M *Original Max Headroom*

5:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
11 *Insight*

5:15 a.m.
M **Movie:** *Touch and Go*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., AUG. 23

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
H **Movie:** *Saving Grace*
S *Joey and Redhawk*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
S *P.J. and the President's Son*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
M **Movie:** *The Double Man*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
S **Movie:** *Sesame Street Presents: Follow That Bird*

8:00 a.m.
2 *For Our Times*
5 *Oral Roberts*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall Street Journal Report*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 News
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *National Geographic Special*
H **Movie:** *Sweet Dreams*
M **Movie:** *Can't Stop the Music*
S *Shelley Duvall's Tall Tales & Legends*

9:30 a.m.
4 *Positively Black:* "Blacks and Immigrants"
7 *World of Photography*
9 *Hour of Power*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*

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TELEVISION

7 *America's Top Ten*
11 *Bionic Six*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *Young Sherlock Holmes*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *The Monkees*
11 *Keys to Success*
13 *Soapbox With Tom Cottle:* "Back From Drugs." A talk with teenage drug abusers who have turned to drug rehabilitation centers to kick the habit.
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Killer Leopard* (1954). Johnny Sheffield.
7 *News Conference*
9 *New Gidget*
11 **Football:** Giants vs. Cleveland
13 *Nature:* "Cats"
21 *Washington Week In Review*
H *The Survival Series*
M **Movie:** *Hot Millions*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 *Sunday Morning Funnies*
21 *Wall $treet Week*

12 NOON
2 **Special:** *Pan Am Games*
4 *First Estate*
13 *This Old House*
21 *Adam Smith's Money World*
H **Movie:** *Cross Creek*
S *The Paper Chase*

12:15
5 **Movie:** *Bon Voyage!* (1962). Fred MacMurray.

12:30
4 *Headlines on Trial*
7 *Business World*
13 *Inside Albany*
21 *Wild America:* "Owls"

1:00
4 **Special:** *The Real Patsy Cline*
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *Take the Money and Run* (1969). Woody Allen.
13 *Firing Line*
21 *Nature*
M **Movie:** *One Crazy Summer*
S **Movie:** *The Sandpiper*

1:30
9 **Baseball:** Mets vs. San Diego

2:00
4 *Super Chargers*
7 *Ebony/Jet Showcase*
13 *Great Performances: The Night of Music: A Global Celebration*
21 *We'll Meet Again*
31 *World TV Presents* (Chinese programming)
H *Behind the Scenes*

2:30
4 *Champions of the Future*
7 *The Avengers*
H **Movie:** *American Flyers*
M **Movie:** *Megaforce*

3:00
4 *NFL Update '87*
5 **Movie:** *Catch Me a Spy* (1981). Kirk Douglas.
11 **Movie:** *An Unmarried Woman* (1978). Jill Clayburgh.
21 *The Collectors*
31 *Washington Week in Review*
S **Movie:** *The Longshot*

3:30
7 *Greatest Sports Legends*
21 *Madeleine Cooks*
31 *Ask Congress*

4:00
4 *Heroes: Made in the U.S.A.*
7 **Golf:** Western Open
13 *Al Jarreau: Live in London*
21 *Great Chefs of New Orleans*
31 *Tony Brown's Journal*

4:30
4 *Sportsworld*
21 *Louisiana Cookin':* "Outdoors"
31 *World Chronicle*
H *Fraggle Rock*
M **Movie:** *Over the Edge*
S **Movie:** *Sesame Street Presents: Follow That Bird*

5:00
5 **Movie:** *The Star Chamber* (1983). Michael Douglas.
9 *Buck Rogers*
11 *Fame*
13 *Antarctic: The Last Continent*
21 *Hometime*
31 *Hello Jerusalem*
H **Movie:** *Life of the Party: The Story of Beatrice*

5:30
21 *This Old House*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Adventures of Hercules II* (1985). Lou Ferrigno.
13 *Countdown to Super Tuesday*
21 *Nova*
31 *U.S. Nippon Newscope*
M **Movie:** *Poltergeist II: The Other Side*
S **Movie:** *Young Sherlock Holmes*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *South American Journey:* "A Better Manana." Host Jack Pizzey travels throughout Colombia to examine the problems of hunger, poverty, and corruption.
21 **Movie:** *The Life and Times of Harvey Milk* (1984). Academy Award–winning documentary focusing on the assassination of Harvey Milk, the first openly gay San Francisco city supervisor.
31 *Japanese Theatre*
H **Movie:** *Saving Grace* (cc)

7:30
M **Movie:** *Once Bitten*

8:00
2 **Special:** *All-Star Tribute to Clint Eastwood*
4 **Special:** *Family Ties*
5 *Married . . . With Children*
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *Man's Best Friend*
31 *Newport Jazz '86*
N **Movie:** *The Outlaw*
S **Movie:** *Trading Places*

8:30
5 *Duet*
9 *Face-off*
21 *High Wire.* Portrait of high-wire walker Philippe Petit.

9:00
2 **Special:** *Circus of the Stars*
4 **Movie:** *Staying Alive* (1978). John Travolta.
5 *Mr. President*
7 **Movie:** *The Man Who Fell to Earth* (1976). David Bowie.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Explore*
31 *Newport Jazz '85*
H **Movie:** *Sweet Dreams*
M **Movie:** *One Crazy Summer*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *Children of the Broken Hearts*

10:00
5 11 News
9 *Straight Talk*
13 *Staying On.* An adaptation of Paul Scott's novel about an elderly English couple who finds the changes of post-colonial India challenging their way of life.
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *On Stage at Wolf Trap*
N **Movie:** *The Birth of a Nation*
S **Movie:** *Detective School Dropouts*

10:30
5 Sports
11 *At the Movies*
M *Comedy Experiment*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *Odd Couple*
21 *Godzilla Meets Mona Lisa.* A tour of the controversial Georges Pompidou National Center of Art and Culture in Paris.
H *1st and Ten*
M **Movie:** *Easy Money*

11:30
2 7 News
4 *Sports Machine*
9 *It Is Written*
11 *The Honeymooners*
13 *Alive From Off Center*
H **Movie:** *American Flyers*
S **Movie:** *That Was Then . . . Then Was Now*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Pros and Cons*
5 *Solid Gold*
7 **Movie:** *Tarantulas: The Deadly Cargo* (1977). Claude Akins.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center*

12:30 a.m.
4 *Circle of Fear*

12:45 a.m.
M **Movie:** *Volunteers*
N **Movie:** *Over the Moon*

1:00 a.m.
2 *Peter Gunn*
4 *Positively Black*
5 *Charlie's Angels*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:20 a.m.
S **Movie:** *Operation Pacific*

1:25 a.m.
H **Movie:** *Ellie*

1:30 a.m.
2 *Mr. Lucky*
4 *First Estate*
11 News

1:55 a.m.
7 **Movie:** *A Man Called Gannon* (1969). Tony Franciosa.

2:00 a.m.
2 News
5 *Christian Children's Fund*
9 **Movie:** *Shoot the Sun Down* (1980). Margot Kidder.
11 **Movie:** *Ladies Courageous* (1944). Loretta Young.

2:30 a.m.
5 *Save the Children*

2:35 a.m.
M **Movie:** *Blind Date*

3:00 a.m.
H **Movie:** *The Check Is in the Mail*

3:20 a.m.
S **Movie:** *H.O.T.S.*

4:00 a.m.
7 *Tales of the Unexpected*
9 *The Saint*
11 *Twilight Zone*

4:20 a.m.
M **Movie:** *Poltergeist II: The Other Side*

4:25 a.m.
H **Movie:** *Scream for Help*

4:30 a.m.
7 *Card Sharks*
11 *Twilight Zone*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:05 a.m.
S *Joey and Redhawk*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S **Movie:** *The Longshot*

NEW YORK
TOWN AND COUNTRY PROPERTIES

A Connecticut River View Estate

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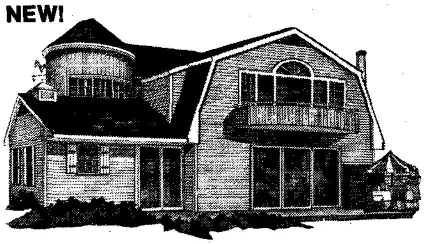

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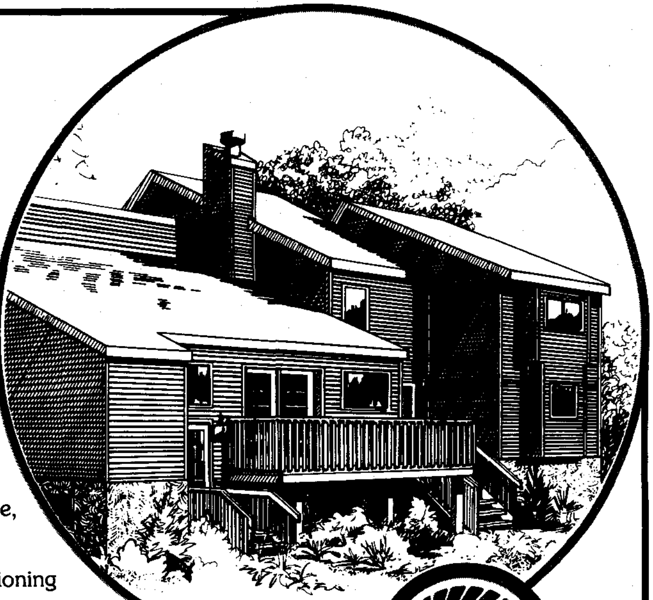

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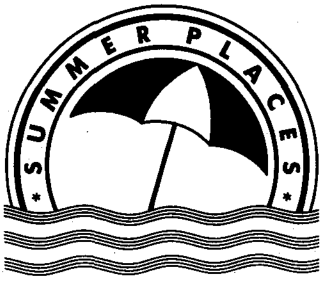

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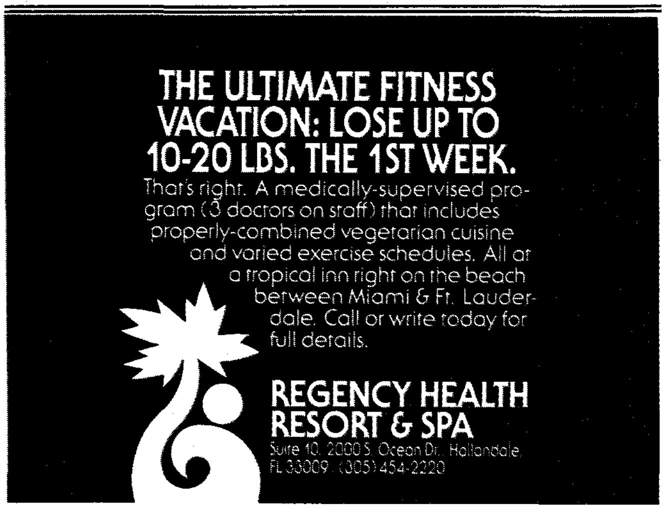

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Learn: day and evening education programs.

Rates: as low as $70 per day, $466 per week.*

*Simplicity, triple occupancy.

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Travel Information—Travel briefing. Any location in the world. Indicate destination; special interests. $25. Mary, Dept J, Box 684, Spring Lake, NJ 07762

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week. **Call 212-971-3155.**

SKI RENTAL

RENTING A SKI HOUSE FOR THE SEASON?
Make Tracks
Look for **SKI RENTALS** or **SHARES, GETAWAYS, CROSS COUNTRY, SKI CLOTHING and EQUIPMENT** in NEW YORK'S TRAVEL Section. **Call 212-971-3155 to place an ad.**

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Electrolysis—Professionals, 30 yrs experience. Remove hair permanently. Clinical/medical electrologists. Free booklet/consultation. Gloria Danti/Aaron Bernstein, 168 W.86, 212-787-3656. Garden City, LI 516-483-HAIR.

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Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
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Call Pauline 212-752-2879
Licensed Cosmetologist

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OF YOUR LIFE?

If anger, guilt & fear are keeping you from living your life fully, if you have tried *everything* but the same things keep defeating you, then perhaps it is time to learn how to become the primary creative force in your life & live a life based upon choice rather than chance.

Dr. Ann Viviano
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NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

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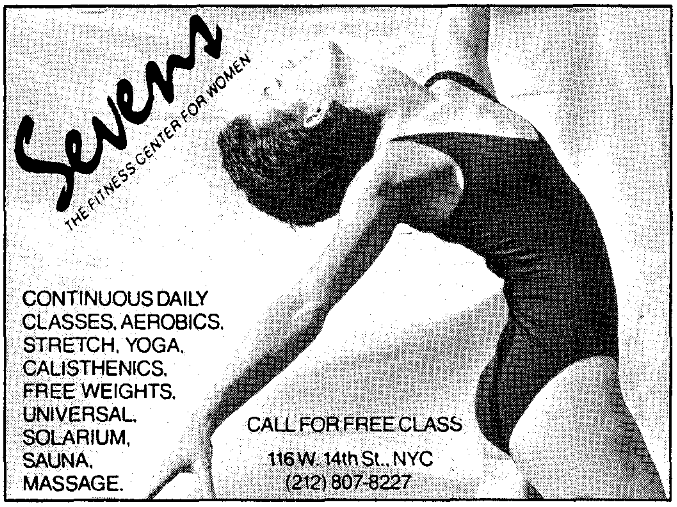
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-NO PERMIT NEEDED-
CENTRAL PARK SPORTS
Eve Ellis'
289-3133

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Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Health And Fitness ads $40 per line for 1 time order; $32.45 per line for 4 consecutive weeks; $27.85 per line for 7 consecutive weeks.

Health And Fitness Deadline: Monday at 5 PM for issue on sale following Monday.

Please place my ad under the following heading ____________

Please place the following ________ line ad ________ time(s), starting in the ________ issue. On sale ________

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017 212-971-3155

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Wendy Friedman for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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BASQUETRIE®—GIVE ROMANCE! Antique fitments in a Picnique Basquet. China, Crystal, Silver, Linen and Lace. Victorian-Art Deco. $150 and up. Guaranteed, of course! 1-800-34A-PAST.

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Shop Via Your Telephone—For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

BUSINESS OPPORTUNITY

Investor Wanted—Successful Broadway producer has had many shows on Broadway. Looking for investors for Off-Broadway musical. **212-838-0292.**

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Specialty Valet Service - 718-275-1296
Cleaning apts, offices & doing your errands is our specialty. Corp accts welcome

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Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

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McMaid Inc—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Parker Service—Our dynamic maids are pro's. They're bonded & bring supplies - 212-944-1322, Westchester - 914-834-4333

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Female Psychotherapist For Women—Caring makes a difference. 212-759-6555.

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7 colors, Name of groups dates, etc. "3 Days of Peace and Music." Signed Notarized Certificate of Authenticity. Perfectly preserved 18 years. Numbered edition of 100. An Art Treasure!
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Satisfaction Guaranteed!

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Find The Right Therapist—By choice. Free Initial Consultation. Psychotherapies Selection Svc. 307-5977.

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Gorgeous Girls · Great Guys
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Elegant entertainment. Every occasion. Special event productions. Face painters, Mimes, Jugglers & Dancers.**212-255-9540.**

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Musicians, magicians, mimes, & more...!
For corp, private & children's parties.
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Hilarious! "This Is Your Life" Roast-A-Gram.—The ultimate gift for spouse/mom/dad etc. 212-713-5330, 201-679-0874.

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HOTBODI-GRAMS
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SERVICES AND SALES

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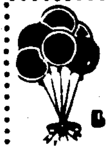

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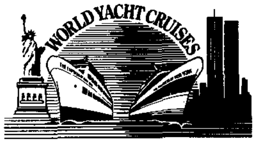

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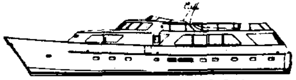

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The Right Music For Any Gathering!
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Cole Porter, jazz, Motown,
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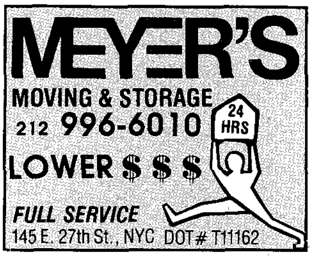

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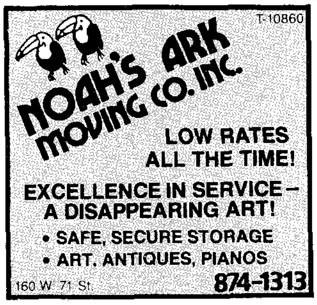

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New To NYC—Successful journalist, slim, pretty, 35, covers both Wall Street and the arts. Self-made and street smart (a risk-taker), sensual and intellectual (Ivy educated). I like candor, irony, power, good friends, good films, good talks. Seeking a very warm, very smart, confident, funny man. Photo helpful. NYM F474.

Sephardic Jewish Man, 32—Owns NYC leather fashion store, 5'8", dark-haired, brown-eyed, healthy, honest, funny, Forest Hills resident. Likes movies, playing and composing on piano and guitar, picnics, the beach, restaurants, tennis, museums, traveling and long talks. Seeks very attractive, warm, sweet and happy, Jewish, non-smoking woman for relationship. Letter/phone. Photo optional. NYM F476.

Manhattan Golf Partner—90 golfer in 40's, looking to match with low handicap female golfer for relationship. NYM F466.

Electric, Green-Eyed, Slim—Manhattan-based, warm, loving, humorous, secure, sensitive, top-notch lady, seeking companion, 50-62. Photo optional. NYM R909.

A Man For All Seasons—I'm in my early 50's. Early retirement is very near. Handsome, fit, affluent, no ties. Summer in the Hamptons, winters in the Florida Keys and spring/autumn will travel. I just need one special lady to share it with. May be you? Someone attractive, thinnish, warm, who loves the outdoors and has the time and desire to travel. If so, send note/phone. Recent photo a must. NYM F475.

Joyful, Affectionate Male—Loving, considerate, friendly, tall, young in looks, vibrant, artistic, well established, Jewish, non-smoking, in 40's. Yearns to share warmth, hugs, laughter, life with you: young, giving woman between 25 and 34. NYM R746.

Slim, Smart, Vivacious—Dark-haired beauty, mid-40's, seeks successful, dynamic man with a sense of humor, substance, quality and soul. NYM G057.

One Terrific, Pretty Lady—Jewish, 30's, great figure, vivacious, well-educated, good character and engaging personality. Seeks best friend and partner to enjoy the best life has to offer and more. NYM K408.

Where Does A Very Attractive—Slender, sexy, smart, humorous woman of 33, who's a busy commercial artist meet a good-looking, trim professional man, 30's-40's, who is honorable, intelligent, loving, passionate, fun and who - like me - is interested in a loving, monogamous relationship? Send note/photo/phone. NYM R901.

I Have Dreamed—Of sharing golden sunsets and so much more with a wonderful lady. An affectionate, joyful, quite good-looking MD, unusually successful, slim, mid-30's, Jewish, funny, yearns to share laughter, hugs, life with you: a caring, stunning lady, 32 or less, slender, non-smoker. Photo, necessary. NYM G077.

Old Philadelphia—Ex-social register thriving in New York. Divorced, 43, slender, attractive, sometimes I can make heads turn. I have lots of friends but I'm looking for a special man: 35-55, kind, amusing, intelligent, successful. I like movies, sailing, Nova Scotia, giving parties, gardening, travel. I also enjoy being at home. NYM R903.

Husband Wanted—By very pretty, tall, slender, Ivy, Jewish female Manhattanite, 29, successful, straightforward, tough exterior/sensitive core, sizzling eyes, sexy legs, smart too. Finally ready to settle down. Please send compelling letter - only one space available. NYM R905.

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Western-Bred MD—I'm warm, humorous, good-looking, athletic, spirited and ready to meet a lady for a lifetime. If you are a caring, beautiful, intelligent, travel-minded, petite Jewish woman, 23-34, comfortable in a fine hotel or camping stream-side, please respond. Photo a must. NYM K233.

For My 35th—I'm giving myself a present - this ad! Attractive, divorced, professional woman, who enjoys craft shows, antiquing, reading and the country, seeks emotionally and financially stable professional man, 35-45, for commitment, marriage, pets and children (?). Note/photo/phone, please. NYM G079.

Striking Strawberry Blond—Seeks Jewish Oliver North. NYM W916.

Very Warm, Happy—Energetic, elegant yet earthy, mid 30's woman with many interests. Wants to become best friends first with marriage/family-minded man. Green-eyed, brunette beauty in good shape, very accomplished, well-educated and travelled. Prefer 5'10" plus, Christian, Ivy-type man, 35-42, who is also very successful, honest and sensitive. You share or complement my interests: city by day, Fairfield or Westchester address, the beach, quiet evenings with friends, sports, music of all kinds, cooking, flea markets, antiques and home-redo projects. I am a unique blend of traditional values with a contemporary twist and look forward to sharing the above and more with one special person. Note/phone. NYM A039.

Wall Street Millionaire—38, good-looking, athletic, very sophisticated. Looking to meet a knockout. No photo, no reply. NYM A038.

Too Many Responsibilities—And decisions? Need a strong, attractive, shapely English lady to ease your burdens in a real relationship? Send descriptive note/photo/phone. NYM R893.

Not Too Late To Meet—Attractive German-born NJ woman seeking to share life's ups and downs with a special man (young 60's). NYM R869.

Thrives On Green Ivy—I have a love for a Dartmouth man - is that you? Bright, beautiful, shapely squaw, seeks tall, aquatic brave. NYM R828.

Successful International Lawyer—Mid 50's, 6', 190, frequent traveler to Europe and Asia. Seeks intelligent, attractive woman, mid 30's-early 40's, for romantic relationship. Recent photo/note appreciated. NYM R878.

Publisher/Entrepreneur—34, seeking female company for just about anything and possibly everything. I'm 5'7", slim, and generally an upbeat person who likes to laugh and maintain an open mind. Quoting from one recent letter: "You are a wonderfully funny, intelligent, sensitive, sexy man." If you are slim, bright and pretty and 32 or under, send a photo (will return) and note. NYM G068.

Mel Brooks Fan—37, pretty brunette, warm, bright, sincere, non-trendy. Likes movies, bookstores, theater, sci-fi, beach, ballet. Seeks good-hearted, good-looking man with solid values. Photo nice. NYM R868.

Let's Go Sailing—Lady Captain, Jewish, pretty, 5'8", slim, smart, funny and 45. Seeks first mate, 40-55. Photo. NYM R897.

I Don't Know—What to say in this ad. Will some nice guy please write and find out for himself? NYM G049.

Passionate Over-Achiever—Handsome, affectionate, muscular, Jewish, 29, seeks successful, intellectually engaging, athletic woman with long legs, short hair, narrow waist and broad smile, who has fond memories of summer camp and wishes to share storybook romance and adventure. NYM G075.

Looking For The Right One—Is it you, with a sparkling smile behind the eyes? Are you a dreamer, brimming with curiosity, imagination and aesthetic sensitivity yet also practicing the pragmatism needed for fulfillment? The one I am looking for combines traditional ethics with conscious choices, so that her common sense can withstand the pressures of common form. Fully a woman, her connection with nature enables her to know the animal within, affording a great flexibility while engaged in civilized matters. Although she is a lady and quiet inside, her childlike irreverence, and even silliness, is always at the ready. I, 6', 170, early 30's, attractive, seek a monogamous relationship in which both the giving to and receiving from loved ones is highly valued. If you are 25-40, I hope this one-time ad encourages you to take a chance and exchange note/photo/phone. NYM A040.

Attractive, Fun-Loving, Outgoing—28, Jewish female MD, non-couch potato, seeks warm, sensitive male for romance and adventure. Photo/note. NYM A042.

Classical Music—And fine arts lover seeks lady to share same. NYM R880.

Lovely Business Professional—Eclectic, seeks very bright, politicly liberal male, 37 plus, with imagination, humor, guts. Photo/note. NYM K421.

Dynamite Lady MD—Single, white, 28, funny, warm, sincere, petite, pretty. Seeks professional man, 25-40, for serious relationship. Photo. NYM K392.

Handsome Jewish Professional—42, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM R629.

Catch Of A Lifetime—Attractive, cute, professional Jewish male, 29, 5'7", non-smoker, who is honest, romantic, funny and intelligent. Looking for my Jewish female counterpart who will be open to a possible commitment if the chemistry is right. Note/photo. NYM G072.

Lovely Lady—Soft, loving, caring, appreciative and very attractive woman with an intellect to tell the difference. NYM K425.

Successful Female Executive—37, with 10-year-old daughter. Affectionate, intelligent, thin, pretty, egalitarian yet feminine, financially secure, enjoys cultural events, dancing and travel. Seeking professional, preferably foreign-born man, thin, 35-46, non-smoker, amenable to marriage and having a baby. Phone/photo. POB 692, Totowa, NJ 07511.

Attractive, Classy, Black—Female, petite 35, seeks cultured, fun-loving white male. Note, please. NYM G052.

Classic, Green-Eyed, Leggy—Headturner with substance and style seeks sensitive, tall, fit and urbane gentleman in young 50's. Note/photo. NYM G054.

Bright Professional Businessman— 50 plus, 6', 180, loves walking, films, dining, travel, etc. Seeks slim, attractive, interesting woman, 40's-early 50's. NYM R888.

Fire Island September—Meet me there if you are a sensitive, secure, successful man who would enjoy spending time with a woman of many facets who is open to new possibilities. NYM A020.

Christian Man—Well-educated professional, divorced, financially secure, mid 50's, looks younger, 6', 176 lbs, good tennis player, looking for kindred spirit who is attractive, athletic and enjoys a stable home life. Note/photo. NYM E027.

Lady Wanted—21-40, attractive, bright, sense of humor. I am successful, intricate, humorous and attractive. Homes in Westchester and Martha's Vineyard. Photo/phone/note. NYM G045.

Can You Put—A price tag on happiness?. Try 22 cents. Handsome Jewish lawyer, 28, warm, sensitive, playful, passionate, athletic, seeks similar, good-natured damsel. Note/photo. NYM R904.

Menschette, Redhead Beauty—45, NJ, seeks substantive man. NYM A032.

Professional Jewish Female—35, 5'6", warm, sensitive, searching for that special guy - Jewish, 35-45 - who is interested in marriage and a family. Note/phone/photo.NYM K410.

Sincere, Sensuous, Sophisticated—Very attractive, mid 30's, blond Manhattanite, slender yet curvaceous, vice president of nationally known company with interests that range from poetry to Plato, city nightlife to country retreats. Seeks an earthy yet sophisticated and caring man, 40 plus, financially secure, not afraid of adventure and commitment. NYM K417.

Model Looks—24, Jewish exec seeks successful man. Note/photo. NYM R874.

Pssst!! Inside Information—Available here. Female stockbrocker, classy, pretty blond, seeks successful Jewish man, 38-50, who enjoys life and loves to laugh and is seeking someone special. Phone/letter/photo, if available. NYM K413.

Show Biz Attorney—Handsome, successful, extremely fit - inside and out, into weights, tennis and the arts. Seeks creative, caring, super-athletic beauty, 24-34, as workout partner and wife. Photo essential. Note/phone. NYM W925.

Charm And Looks—Likes looks and charm. Very successful lawyer (43) with youthful good looks, warmth and manner, athletic, wants response from exceptionally pretty, 25-32, active, happy woman. Photo/note. (If you also have blue eyes and ride horses, include your ring finger size). NYM R877.

Pretty Plus Pizzazz—Woman, 42, enterprising, would like to meet man, 40-52, ruggedly handsome, accomplished, amusing. Phone/photo. NYM R885.

Asian Businesslady, Demure—43, pretty, seeks loving man. POB 683, NYC 10008.

Bright, Beautiful, Blue-eyed—Brunette, Jewish, 32, professional photographer rep, slim hourglass figure, refined, sensitive, warm, loves all art forms in nature, funny, enthusiastic, happy, seeks to meet a similar male, 31-36. Photo a must. NYM E028.

A Handsome Attorney—53, sophisticated, trim, athletic, seeks an attractive, successful female. POB 1775, NYC, 10008.

They're All Animals!—They only think of themselves! They are all the same! Wrong! There's a perfectly fit, healthy male, 32, who is different and special! Let's relax and talk over coffee, drinks or whatever. It could be the best thing that happens for both of us. Photo/phone. NYM A035.

Pretty Irish Eyes—40's, want to smile on a caring, capable man. 40-50's. NYM K419.

Tall, Handsome Man—36, would like to meet a slim, very pretty and intelligent woman for romance. Note/phone/photo please. NYM A031.

Elegant Manhattanite—Late 30's, affectionate, intellectually stimulating, pretty, Jewish. I am most comfortable with a man, 40-50, who is romantic, attractive, sophisticated and loving. NYM G086.

Haven't We Waited Long Enough?—Attractive Jewish professional, 30, warm and down-to-earth. Seeks caring, ambitious, attractive professional man, 28-35. Photo/phone. NYM G071.

Enjoy Life—Intelligent, affectionate, professional, petite Jewish woman, 31, seeks a guy with a warm heart and a clever mind to explore NYC. NYM R900.

Aryan Male—53, 6'6", slender, brown-haired, blue-eyed, bearded intellectual, scientific computer programmer/analyst, atheist, Midwest upbringing, Manhattanite of 20 years, living in the East Village, enjoys ballet and modern dance, seeks attractive, non-smoking, leggy female, under 40. Full-length photo. NYM G044.

Bonjour—Successful Columbia grad, male, 30, good-looking, humorous, warm, liberal, intellectual. Love city, friends, nature, long vacations. Fluent in French, good cook. Seek intelligent female friend. Phone/photo. NYM R875.

Tall, 6'4", Successful—46, sensitive, athletic, fine arts loving, non-smoking, easy-going, intelligent man. Looking for 30-40, professional woman who likes opera, Philharmonic, golf, boating, theater, travel. If you're an attractive, educated woman who wants to build a solid relationship, send note and current photo (will exchange). NYM R873.

Seeking Tall Guy—Hoping to meet a terrific man, at least 6', 45 plus, dynamic, caring, both feet on the ground. I'm successful, Jewish, fun-loving, with old-fashioned values. No reply without photo. Will exchange. NYM A041.

Pretty Midtown Office Manager—28, 5'8", blond, Irish, never-married, traditional values, seeks gentleman. Photo/bio. NYM R876.

Gorgeous NYPD Gal—24, white, degree. Bio/photo a plus. POB F, NYC, 10466.

Artist/Therapist—Australian woman, 32, seeks intelligent, deep, good-humored man for mature relationship. NYM G063.

One-Man Woman—Seeking one-woman man. Jewish, 5'5", svelte, sexy, successful dark-haired beauty, seeks non-smoking, slim, tall, 40's male, rich and funny, to enjoy movies, theater, dancing, scrabble, flowers, candy, romance and laughter. Note/photo/phone. NYM G095.

Lovely, Delightful, Petite Blond—34, 5'3", great smile, bright, fit, warm-hearted, sweet and generous. Jazz/classical radio personality, down-to-earth, uniquely stylish, open, offbeat and playful, yet a serious thinker. Seeking compatible, mature man of integrity, substance, character, wit for committed relationship. Divorced father okay. Note/photo. NYM W920.

Sincerely Yours Perhaps—Thirty-nine-year-old, tall, handsome Jewish man with dark hair and dark eyes, athletic, good sense of humor and successful in business, seeks someone who is very attractive outside and in, shapely, bright, funny, sincere, friendly, outgoing and, most of all, loves to laugh. Photo optional. NYM G066.

Tall, Blond, Very Attractive—Male, 26, seeking strong, sexy, serene, slim sweetheart to share my dream of a large white house on a snow-covered hill with kids in the yard, bread in the oven and you sitting across the table laughing. Photo/note/phone. NYM K401.

Man With A Dream—39 (ouch!), ambitious, honest, witty, romantic, tall, Jewish exec. Seeks slim, attractive, honest, sexy, fun-loving woman, 26-32, to be best friend, permanent lover and partner in life. Photo a must. NYM G080.

Stunning Redhead—10 body, creative, successful. Ended long relationship, wants bright, sexy, low-key, downtown man, 40's, in same position. Photo. NYM G088.

Romantic Jewish Male—Sensitive, fun-loving and very humorous. Self-employed, 32, with traditional values. Seeks a woman who is sensitive, humorous, intelligent and feminine. Photo/phone. NYM A037.

Lady Wanted—Warm heart and a quick mind, who just incidentally happens to be attractive. I like good restaurants, fine company, and getting away to my house at Martha's Vineyard. Photo/phone/note. NYM G046.

Beautiful, Slim Female—With big brown eyes seeks athletically well-built, fun, warm, single Jewish guy, 28-35, with dark hair, moustache and heart of gold. Photo, if you dare! NYM G090.

Oriental, Feminine Lady—Attractive, 32, trim, 5', healthy professional. Seeks feminine lady for fun, friendship. NYM G067.

Pretty, Green-Eyed—Single Jewish female, 33, seeks attractive, single Jewish male, 30-38, non-smoker, for long-lasting relationship. NYM W926.

Ad Nauseum?—Sick of false claims? Rx: non-nerdy Jewish MD (we do exist), young 32, cute, non-smoker/non-druggie with guitar and jukebox. Seek petite, very pretty Jewish lady, 20-29, to end my ad writing career. NYM R887.

Warm, Energetic—Desirable woman PhD, 30, seeks same in male. NYM G078.

Slim, Romantic, Sophisticated—Natural beauty, 41. Loves fine dining, European travel, animals. Wants non-smoking, intelligent, sensitive gentleman to share interests and ? Phone/bio/photo. NYM G064.

Widower—Early 60's, Jewish, non-religious, young, active, optimistic, giving. Looking for an attractive, honest, loving lady, 40-55, can also be European or Oriental. Phone/photo. NYM G055.

Successful Businessman—50's, tall, attractive, seeks non-career-minded woman with young child (children), who wants the peace of mind and joy that comes with a family-centered life style. NYM E026.

Tall And Elegant Writer—Looking for lovely, fair-haired leading lady, 27-37, for romantic comedy. Photo and note please. NYM H062.

25-Year-Old—Mature entrepreneur, Manhattanite, seeking a lasting relationship with a serious and fun-loving woman between the ages 22-32. NYM A036.

39, MD—5'9", 154, often cute, quasi-athletic, completely absurd (incurably)! Also tennis, wildlife, piano, the great outdoors, the great indoors. Wishes to share heartbeats with very pretty, slim and sexy, fine-boned woman of substance, warmth and high intelligence. Letter/phone/photo. NYM G043.

Woman—29-year-old, with panache, ambition and zest desires handsome gent (25-35) of similar genre. NYM R896.

Unattached Femme—Would like to connect with Mr. Right. Blond, blue-eyed corporation publishing exec, 5'6", seeks athletic good guy with character, style and humor, in his 40's. Photo with reply, please. NYM R884.

Very Successful Businessman—North Shore LI, but loves Manhattan. Seeks pretty, petite, exotic female, 25-40. Must love travel, theater and romantic dinners. Send note, photo and phone. NYM R889.

Exuberant, Attractive Female—Psychologist, 38, Jewish, slender, romantic, likes hiking, biking, travel. Seeks intelligent, compassionate man for lasting relationship. Photo, please. NYM W923.

Jewish Female—Slim, attractive, perky, works in NYC, seeks gentleman, late 20's-early 30's, for one-to-one relationship. NYM W921.

Friends Say I'm A Dreamboat—Man, 42, 6'0", good build. Sophisticated, witty, affectionate, successful, Ivy grad. Looking for very pretty woman, 27-37, who is kind, intelligent, fun-loving. Let's wine, let's dine, let's cruise the Rhine. Note/photo/phone. NYM K414.

German Lady—Sportive looks, slender, 5'7", 40's, with heart, brains and sense of humour, would like to meet sophisticated bachelor of well-balanced character and diversified interests. Note or photo of non-smoker to NYM G081.

Bronx, Secure, Attractive—White lady, 49, wishes to meet a sensitive, handsome, successful man. Bio/photo/phone. NYM R898.

Can You Mambo?—I can't. Creative professional woman, 32, successful, attractive, seeks merry prankster with traditional values, 30-38, non-smoker, into rock and roll, Masterpiece Theater, Pee Wee's Playhouse and late nights at Rizzoli. Photo/note. NYM R872.

Handsome Psychologist—Young 41, sincere, down-to-earth, looking for bright, attractive woman, 20's-30's. Photo, please. NYM K418.

Jewish Professional Male—28, Ivy, handsome, humorous, caring, seeks bright, attractive, sensitive, professional Jewish female, 26-32, to help me build a beautiful family life. Photo/note/phone. NYM R890.

I'm Your Gal—5'2", eyes of blue, down-to-earth Jewish woman who is caring and sensitive, would like to meet Jewish man, 32-42, with same qualities. I enjoy biking, travel, dancing and spontaneity. How about you? Note/phone/photo appreciated. NYM G056.

Cat-Man, 37, Stalks Metropolis—For an exceptional feline he can charm and delight with late night suppers and general purring together. NYM R820.

Stunning, Sparkling Attorney—Appealing inside and outside the courtroom, with a striking figure and a winning strategy of wit, glamour and intelligence, well-traveled and successful but always a lady first. Seeks highly intelligent and accomplished Jewish professional or entrepreneur (37-49), with sparkle, wit and joie de vivre. You decide our verdict. Photo/phone requested. NYM A034.

Rising NYC Star—Very successful attorney (43) with youthful good looks, warmth plus charm, wants to meet drop-dead pretty, 25-30, fit, happy personality. Photo/note. NYM R870.

Truth In Advertising—I'm a 32, Jewish male medical professional, tall, in great shape, with a sparkle in my blue eyes and always a smile on my face. Hope to find Jewish female who never thought she would reply to an ad with that same sparkle. Photo, please. I will reciprocate. NYM W912.

My Ex-Wife Can't Believe—I'm still single. Handsome, clean-cut, 47, 5'10", businessman, seeks slim, trim, independent female, 33-55, with a zest for life and love. Photo/bio/phone brings quick reply. POB 12, Englishtown, NJ 07726.

North Shore, LI—Classy, bright, very attractive, young 40, witty, warm, sensual Jewess - easy to be with, accomplished businesswoman (Stephanie Powers type). Seeks very successful Jewish male with a good sense of humor, a good sense of himself and the good sense to answer this ad. Object: Joy/commitment. NYM W911.

Strength And Tenderness—39, charming, warm, sincere, caring, athletic, tall, soft-spoken exec. Seeks a slim, very attractive, vibrant and sincere woman, 25-33, for cuddling and falling in love forever. Photo a must. NYM G074.

Close Your Eyes—Imagine an extremely attractive, slim blond woman, 32, a successful executive with a loving/caring attitude, a great sense of humor and zest for life. If you are a sophisticated Jewish professional, 30-40, please open your eyes and send a note and photo. NYM G082.

Traffic-Stopping Brunette—Exotic looking, Jewish, divorced, 39, has everything but the right man, seeks marriage-minded partner, 39-50. Photo/phone. NYM R891.

Great-Looking Guy—34, tall, professional, seeking tall, slender, educated female with drop-dead good looks for sparks-flying, long-term relationship. Photo/phone. NYM R881.

Optometrist, 31, Manhattanite, Jewish—Sincere, good-looking, seeks female, 4'10"-5'3", 22-31. Send note/phone. NYM K407. Photo optional.

Kubrick-Mahler-Salinger—Handsome, 6' novelist, 31. Now that I've got your eye, what about your heart? NYM R906.

Great-Looking, Slender—5'5", auburn-haired gal. Done and seen most things. Seeks male, 35-50, for more. NYM K420.

Saw You - Yes You—Last week in a club in the Hamptons (could have been Manhattan). You too were looking around, bored and disgusted with the whole scene. There's got to be a better way. It's a shot in the dark that this 27-year-old, Jewish, very pretty, sexy, outgoing attorney can meet a tall, very handsome, successful, dynamic Jewish man, 27-33, through an ad. Are you my shot in the dark? Note/photo/phone, please. NYM G051.

Successful, Handsome Professional—Tall, athletic, dark hair, 40's (6'2", 190). Entrepreneur, inventor, artist. Enjoys tennis, dancing, water sports. Seeks sensual, sensitive, lively, deep-thinking female, 28-38. Must be attractive, tall (5'7"-5'10") with firm, very well-shaped figure. No exceptions. Be my source of artistic inspiration. I'd like to share travel, romance and thoughtful conversation with a warm, supportive female who appreciates an equally warm, dynamic guy. Must send photo/bio/phone. NYM R892.

Cosmopolitan, Attractive, Red-haired—Young 40. This petite, sensuous and multifaceted career woman seeks that special NY/NJ man for friendship and more. NYM K427.

I Am Seeking—A tall, attractive woman, under 38, with common sense. I am a successful, slim, colorful man who finds sense of humor and a woman's company to be a delightful joy. Photo/phone, please. NYM G085.

Very Talented Voice-Over Artist—44, 6'3", sexy, demandingly curious and complex. Would like to meet financially established (as I am), single or divorced female ad agency TV/radio producer or copywriter (29-37) - or my female voice-over counterpart, for friendship, discussion, advice, whatever else beyond. NYM K412.

Wall Street's Storyteller—5'10", 35, seeks a happy, curious, witty Jewish woman to grow and cuddle with. NYM K409.

International-Minded, Pretty, Japanese—PhD, slim, feminine, sincere, loves arts, classical music. Seeks 35-45, warm, professional male interested in Japanese culture. Photo please. NYM R908.

Multifaceted Sparkler—Of deep beauty. Loving, adventurous, talented professional woman, 41, Jewish, divorced. Seeks man, 38-50, who - thoughtful, loving, genuine, musical - can share her sense of wonder and himself in intimate, committed relationship. NYM W918.

Puerto Rican Businessman—39, divorced, successful, seeks intelligent, attractive, witty lady to share the finer things in life. NYM R871.

Starting Over—Recently divorced attorney, 45, tall, good-looking, blond, blue eyes, seeks similarly situated young woman. NYM W928.

Handsome, Successful Attorney—45, 6', slim and athletic. Likes skiing, jazz and movies. Looking for a beautiful woman in her thirties to see Robocop with. Will also consider La Bamba. Photo. NYM R899.

Irish-American Bachelor—Seeks Irish or Irish-American lady, college grad, 40-50, never married or widow. NYM G053.

Fifth Gear—Motivated, intelligent, atractive professional woman, 30, seeks compatible man to share life-in-overdrive with - and frequent escapes. NYM G096.

Hepburn—(Spunky, independent, intelectual, cute, 29) seeks Tracy (quick wit, eagle eyes, heart of gold, some rough edges okay). NYM G069.

Best Offer Yet—Handsome Ivy grad, Wasp, NJ professional man, 43, with great sense of humor and romance. Enjoys novels, politics, outdoors, tennis and dancing. Seeks professional woman, 25-35, of exceptional beauty, humor and character, for lasting relationship. Wary of ads. Trust me. There is truth in labelling. Note/phone/photo must. NYM F477.

This One's For You—A good-looking, CT Jewish professional male, 38, in fine hape, with sensitivity, values, charm and sense of humor, seeks a compatible, pretty, slim Jewish female, 28-37, with a genuine desire for a very special relationhip. Letter/photo/phone, please. NYM R879.

Ex-Attorney—(now having fun). Goodooking, bright, funny, relaxed, 35, secure nancially and emotionally, seeks attractive, mature woman, 21-32, with a creative pirit. Photo appreciated. NYM W932.

212-971-3155
is the new number to place an ad in
NEW YORK Magazine's Classifieds.
Make your business do more business.

Irish-American Attorney—36, seeks trilingual Italian or Irish beauty for joyous relationship. NYM G016.

A Teddy Bear Of A Man-Mid 50's, in the arts, professionally secure, good-looking, tall, Wasp, wishes to meet Isae Japanese lady from 20's-60's with potential matrimony in mind. NYM E029.

Attention Manhattanites—Successful Manhattan businessman, 45, 5'6", single parent desires pretty, slim, mature, sensitive lady to enjoy nice times together, here and away. NYM G091.

Attractive—Caring, blue-eyed brunette, enjoys reading, music and theater, interested in sensitive, intelligent gentleman, 35-40. Photo/phone. NYM G062.

Handsome, Sensitive, Warm Male—29, 5'8", seeks attractive female with very long hair. Please reply only if you want to be treated like a lady. Note/phone/photo. NYM K422.

Woman With Backpack—Attractive, easygoing, 40, seeks very smart, professional man with explorer instincts. POB 1108, Church St. Sta., NY 10007.

You'll Go Crazy Over Me—I'm 25, extremely beautiful, smart, thin, athletic, Jewish. You're a tall, strong, handsome male, 25-30, sincere, successful, fun. Photo a must. NYM W919.

Objective: Baby—Professional man, 48, financially secure, wishes to meet woman to help have and raise a child. Let's talk. NYM K378.

Handsome, 39-Year-Old Professional—5'8", 150 lbs, seeks intelligent, attractive female, 25-35, for meaningful relationship. Letter/phone. Photo a must. NYM R882.

Ad Agency VP—Jewish male, 31, 5'11", 180, handsome, expert skier, swimmer seeks cultured, feminine, analytical Jewish jockette, under 30. Photo. NYM G089.

Handsome Real Estate Developer—30, Jewish, MBA, gentle, sensitive, fun, athletic, slim, seeks one special woman for laughs, hugs and future plans. Looks and age not an issue - outlook is. NYM G073.

Jane Seeks Tarzan—Warm, romantic Jewish female, 30, with heart of gold, seeks warm, sincere Jewish male for serious relationship. Photo/phone. NYM K428.

Romantic Empty-Nester—Seeks company. Optimistic, attractive Jewish woman, 5'7", slim, 40, professor of finance. Loves travel, classical music, pets, children. Note/photo please. NYM R895.

Educated Oriental Lady Wanted—25-40, by early 40's, successful white male, European-educated. Likes sports, arts and seeking a long-term relationship. Photo/note. NYM R883.

ANNOUNCEMENT

Bonnie L—SoHo loft. Great letter, great picture, but no phone number. Please write again. "Handsome". NYM W866.

My Carrie Amor—Hope your European tour was a success. Missed you more than I ever thought was possible. This coming weekend will be memorable. Did she ask if I wanted sprinkles? Love, Labonsky.

Sara—Must I be the butt of your jokes? Prove to me you're no hoax. NYM G060.

STRICTLY PERSONALS COUPON

We Offer the Best Rate for the Most Readers

Name ____________________

Street Address ____________________

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Home Phone (for our records only) ____________________

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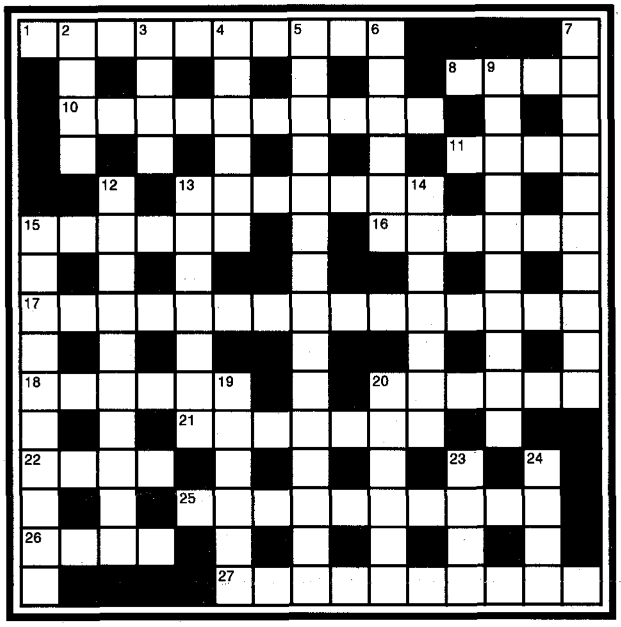
Use the coupon above or call (212) 971-3155. Rate is $27 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Alarming story about gold centre. (10)
8 A pert youngster's informal letter. (4)
10 Regulating credit-sale measures. (10)
11 None managed to get to port. (4)
13 Person providing food for a pet with much hesitation. (7)
15 A fine city—almost the finest of all. (6)
16 Music for Thanksgiving Day? (2, 4)
17 Brilliantly revolutionary devices. (9, 6)
18 In the car tedium may be relieved by a game of cards. (6)
20 Fruit for the painter's home. (6)
21 Tip given about new variety of tree introduced. (7)
22 It turned direction, that's the point. (4)
25 There's not much support for Ursa Minor. (6, 4)
26 Guards step around a large number. (4)
27 Where those entitled play fives? (5, 5)



DOWN

2 The probability of scraps. (4)
3 Artificial chaff. (4)
4 Going back depressed about everything in an American place. (6)
5 Punters getting ever more expert? (6, 3, 6)
6 See to permit to make a small hole. (6)
7 Manual worker taking issue about some tan preparation. (10)
9 An antelope—sound healthy animal. (10)
12 Held back when others fell. (10)
13 Select possibly a quarter in sky-blue. (7)
14 The leader of the Left is a man with auburn hair. (7)
15 Cardiographic record? (6, 4)
19 Complete set of books written in the country. (6)
20 Break concerning the engineer on the ship. (6)
23 Part time teacher—obviously a courageous guy! (4)
24 Joel Chandler Harris's brother. (4)

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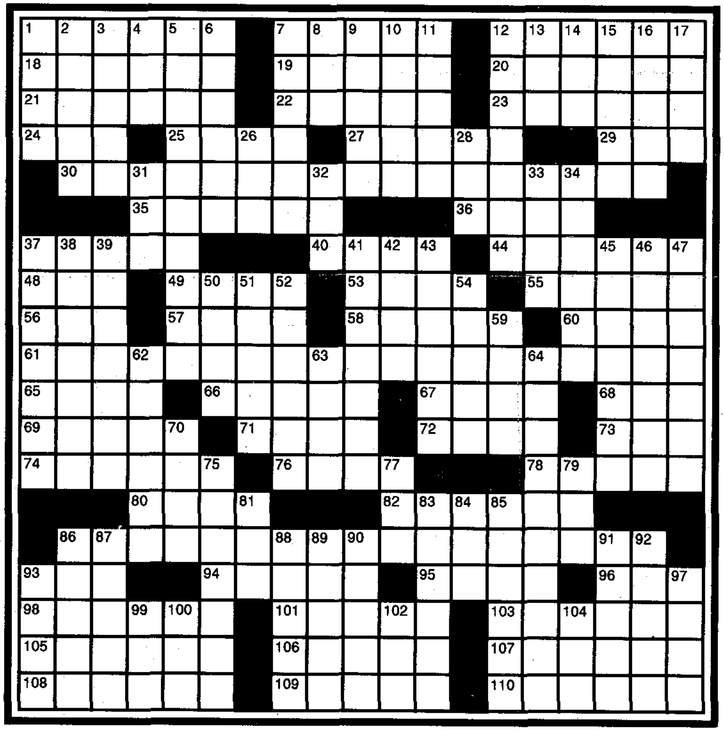
'QUESTION OF FASHION': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Naked lady on a horse
7 Rio de la ——
12 "Poison" shrubs
18 Hacienda bricks
19 Spartan slave
20 Not up to
21 Higher than baritones
22 War whoops
23 Source of vitamin A
24 Paul Newman role
25 Hit's alternative
27 Oil-based
29 German exclamation
30 THE SITUATION
35 Director's call
36 Look to be
37 Myrt's radio partner
40 "It's —— world": Dickens
44 Less shallow
48 Before, to Keats
49 Actress Sue
53 Saragossa's river
55 "1984" plebeian
56 Koppel of "Nightline"
57 Apollo's mother
58 Bête ——
60 Skelton's Kadiddlehopper
61 THE QUESTION
65 Potpourri
66 Apply oneself to
67 Coins for a fountain
68 —— Wood of boating fame
69 Wynter and Andrews
71 Tenant's obligation
72 "Did You Ever —— Dream Walking?"
73 Light-switch positions
74 Fly into a rage
76 Falling-barometer forecast
78 "Inferno" author
80 Lesion adhesion
82 Supported
86 THE ANSWER
93 Unwrought metal
94 Lollobrigida's compatriot
95 What the piper's son stole
96 Use henna
98 One of a Bahamas island group
101 Regions
103 TV sitcom
105 European peninsula
106 Rich cake
107 "—— for Me to Say" (Mathis hit)
108 Beliefs
109 South America's "backbone"
110 Sleeping-sickness carrier

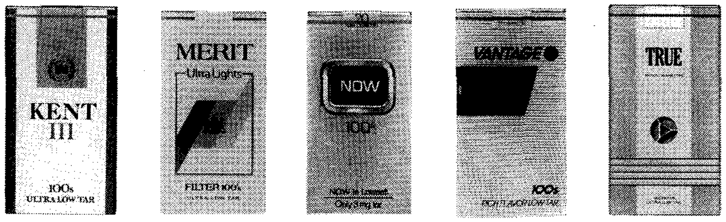
DOWN

1 Birthplace of Goliath
2 Ancient Greek theater
3 Orphan boy of the comics
4 Nigerian native
5 Kind of pasta
6 Lend aid
7 Prefix with therapy
8 Iacocca
9 Distribute portions
10 End of a Hemingway title
11 Without a clue
12 Achieve a goal
13 "Faerie Queene" heroine
14 Deface
15 Bric- ——
16 Grandfather or alarm
17 Adam's third son
26 Winter athlete's item
28 Tax agcy.
31 Carp at
32 Ribonucleic acid: abbr.
33 Radio time signal
34 Inflict a discretionary penalty
37 Ways of doing things
38 Small rings of color, in anatomy
39 Beaujolais, for one
41 Composer of "The Medium"
42 Ben Adhem of a poem
43 Dentists' diggers
45 Many-sided geometric figure
46 Tastefully opulent
47 Sorry feeling
50 Safecracker
51 Neither this nor that
52 Pater —— (the Lord's Prayer)
54 "Let us do ——!": Burns
59 Basic French verb
62 Raspy-voiced
63 Mandlikova of tennis
64 Road illuminators
70 Religious faction
75 Chrysanthemums' kin
77 Pistachio, e.g.
79 Top rank in the USN
81 Life story, for short
83 Lunar stages
84 Onto the jive
85 Evoke
86 Chief's people
87 Macho types
88 Persona non ——
89 Stork's relative
90 Mortimer the dummy
91 Name bracelet, familiarly
92 Rookies
93 Sad-news notice
97 Renaissance family name
99 West of Eng.
100 Insect egg
102 Partook of the cooking
104 Ending for Japan or Milan



Solutions to last week's puzzles appear on page 158

Of these brands...


KENT III
100s
ULTRA LOW TAR
MERIT
Ultra Lights
FILTER 100s
NOW
100s
VANTAGE
100s
TRUE

4 mg tar, 0.4 mg. nic.

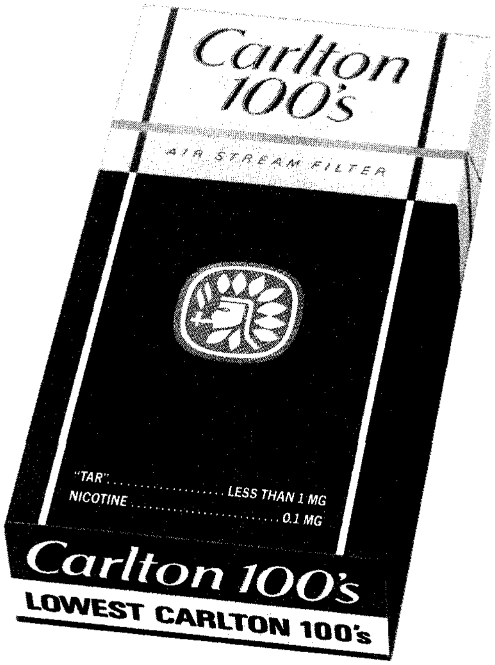
6 mg tar, 0.6 mg. nic.

3 mg tar, 0.3 mg. nic.

9 mg tar, 0.7 mg. nic.

7 mg tar, 0.7 mg. nic.

Carlton is lowest.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AIR STREAM FILTER
"TAR"................LESS THAN 1 MG
NICOTINE......................0.1 MG
Carlton 100's
LOWEST CARLTON 100's

Less than **1 mg** tar, 0.1 mg. nic.

Carlton Box 100's

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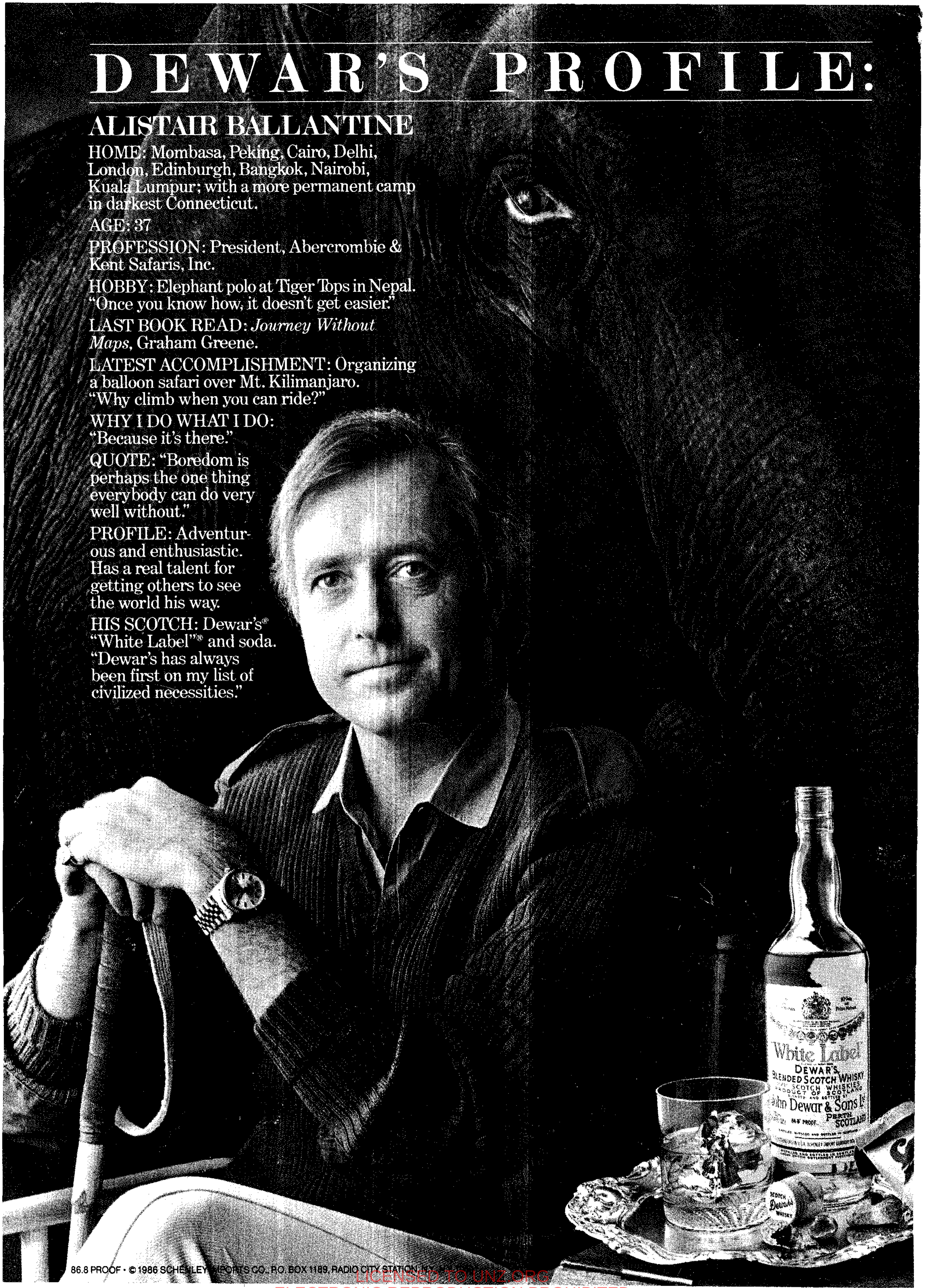
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

100's Box: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Jan. '85.

Lowest of all brands is Carlton Box King–less than 0.01 mg. tar, 0.002 mg. nic.



DEWAR'S PROFILE:

ALISTAIR BALLANTINE

HOME: Mombasa, Peking, Cairo, Delhi, London, Edinburgh, Bangkok, Nairobi, Kuala Lumpur; with a more permanent camp in darkest Connecticut.

AGE: 37

PROFESSION: President, Abercrombie & Kent Safaris, Inc.

HOBBY: Elephant polo at Tiger Tops in Nepal. "Once you know how, it doesn't get easier."

LAST BOOK READ: *Journey Without Maps*, Graham Greene.

LATEST ACCOMPLISHMENT: Organizing a balloon safari over Mt. Kilimanjaro. "Why climb when you can ride?"

WHY I DO WHAT I DO: "Because it's there."

QUOTE: "Boredom is perhaps the one thing everybody can do very well without."

PROFILE: Adventurous and enthusiastic. Has a real talent for getting others to see the world his way.

HIS SCOTCH: Dewar's® "White Label"® and soda. "Dewar's has always been first on my list of civilized necessities."

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